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# Supplemente,

enthaltend

# Quellen zu Händel's Werken.

## 1.

## Magnificat

von

**D. Erba.**

Für die deutsche Händelgesellschaft

herausgegeben

von

**Friedrich Chrysander.**

Leipzig,

Stich und Druck der Gesellschaft.

1888.

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# Vorwort.

Die Veröffentlichung der Quellen zu Händel's Werken, soweit sie aus den Kompositionen fremder Meister fließen, beginne ich mit einem Werke, welches immer an der Spitze derselben stehen wird.

Von diesem Magnificat befindet sich Händel's Handschrift im Buckingham-Palast. Sie ist um 1738 angefertigt und leider nicht beendet, sondern nur bis zu dem Chore S. 54 geführt. Glücklicherweise hat sich eine andere Abschrift des Werkes in der Bibliothek der Londoner Sacred Harmonic Society (jetzt in der des Royal College of Music) erhalten, welche die Lücke einigermaßen ausfüllt. Nur sind in dieser Abschrift die Oboen nicht notirt und von dem „Gloria", einer Tenorarie (S. 56—57), fehlt die Gesangmelodie. Daß die Linie für dieselbe, wie in dem ganzen Stücke für die Oboen, leer bleiben konnte, war nur möglich, wenn der Kopist nicht von einer vollständigen Partitur abschrieb, sondern die Musik aus einzelnen Stimmen zusammen trug. Letzteres wird auch durch sonstige Merkmale bezeugt, und es geht aus beiden Handschriften, die unabhängig von einander entstanden sind, hervor, daß es gedruckte Stimmen waren, welche die Vorlage bildeten.

Bei der Bedeutung dieser Thatsache für den Ursprung des Werkes ist es von Wichtigkeit, dieselbe genau festzustellen. Es sind hier deshalb zwei Seiten der Händel'schen Handschrift photographirt (in etwas verkleinertem Maaße). Die erste Seite bildet den Schluß der Altarie »Deposuit potentes« (S. 45—48); sie zeigt, daß Händel Zeitersparniß halber das Ritornell nur andeutete und die Violastimme so in die Ecke schrieb, wie sie mit Angabe der Pausen in der gedruckten Stimme stand. Die zweite Seite (S. 54—56) ist noch lehrreicher. Mit dieser schloß Händel seine Abschrift, brach also die Arbeit hier ab. Er schrieb zunächst den Baß, um für die Harmonie einen Anhalt zu haben, und sodann natürlich die Begleitstimmen von oben nach unten. Eine Komposition, zumal für achtstimmigen Gesangchor, wird niemand so aufzuzeichnen anfangen; so arbeitet nur der Kopist. Ueberdies weiß jeder schon aus dem Facsimile des Jephtha, wie Händel seine Partitur anlegte.

Es sollte unnöthig sein, noch ausdrücklich zu beweisen, daß Händel nicht der Komponist sondern bloß der Kopist dieses Magnificat war, da solches selbstverständlich ist. Aber es rühren mitunter Unberufene in Händel's Handschriften herum und lassen ihre Meinung drucken bevor sie die Fähigkeit erlangt haben, sich ein Urtheil bilden zu können. Solches geschah jüngsthin von Herrn Rockstro, der in einem »Life of Handel« p. 221 ff. behauptet, dieses Magnificat, welches in jeder Zeile die Merkmale einer italienischen Hand zeigt, und zwar einer Hand aus den letzten Jahrzehnten des 17. Jahrhunderts, könne immerhin noch als eine Komposition von Händel angesehen werden.

Weil die erwähnten Handschriften in England angefertigt sind, dürfte vielleicht der von ihnen benutzte italienische Stimmendruck dort noch eines Tages wieder zum Vorschein kommen. Händel nennt den Autor nicht; aber die andere Kopie hat die Ueberschrift »Magnificat Del R^d. Sg^r. Erba«, und ich glaube es im „Händel" Bd. I, S. 173 ff. wahrscheinlich gemacht zu haben, daß mit diesem Priester (Reverend) der als Komponist bekannte Don Dionigi Erba in Mailand gemeint war. Hoffentlich veranlaßt die Herausgabe dieser merkwürdigen Komposition, daß wir nun über den Ursprung derselben sowie über ihren Autor bald Genaueres erfahren.

In dem vorstehenden Inhaltsverzeichniß sind diejenigen Stücke aus dem Oratorium „Israel in Aegypten" mit angegeben, bei denen Sätze von Erba's Magnificat benutzt wurden. Die zweite Hauptquelle für Händel's „Israel" bildet Stradella's Serenata, welche als drittes Supplement mit diesem gleichzeitig veröffentlicht wird.

Bergedorf bei Hamburg.
1. August 1888.

**Fr. Chrysander.**

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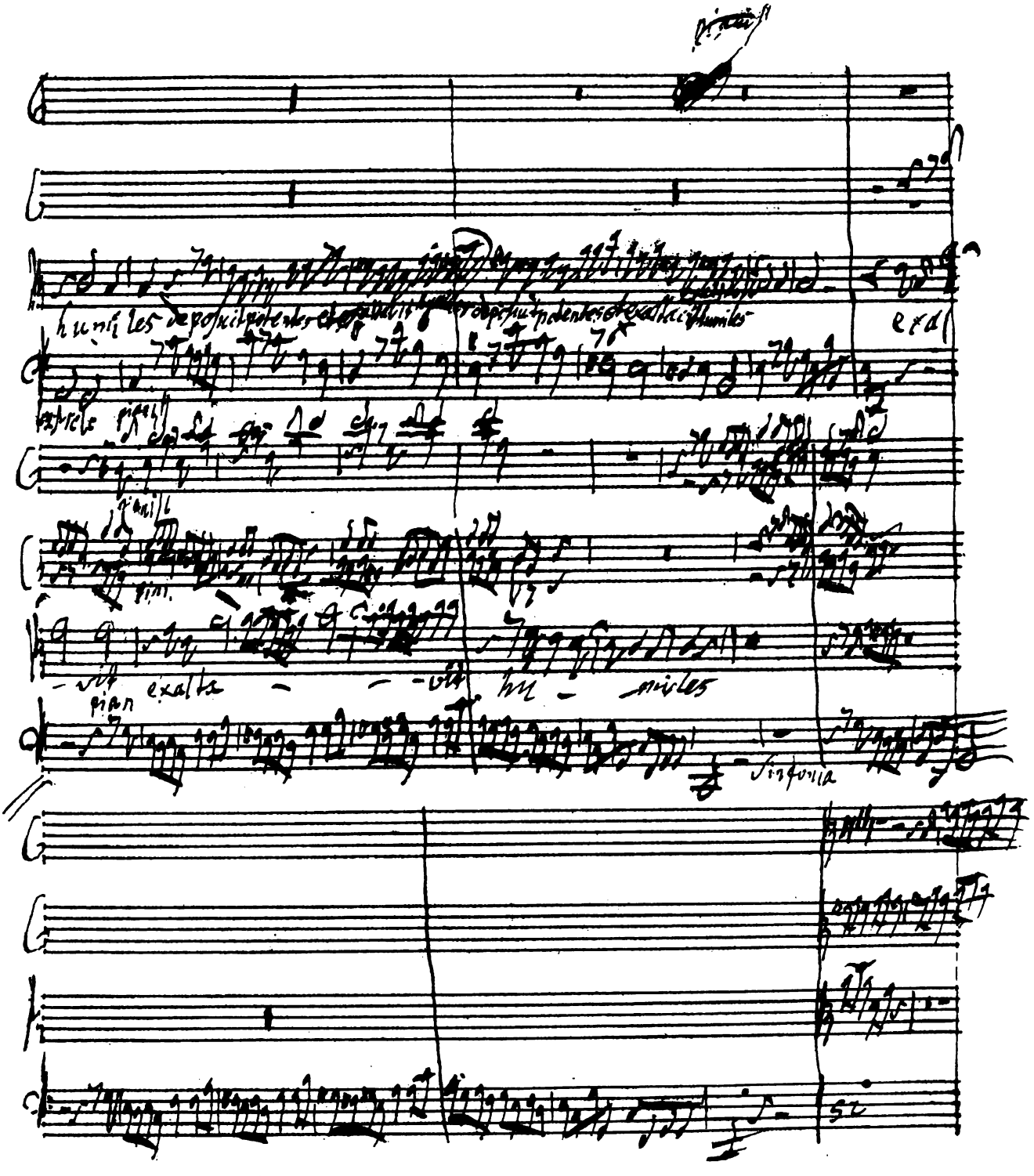


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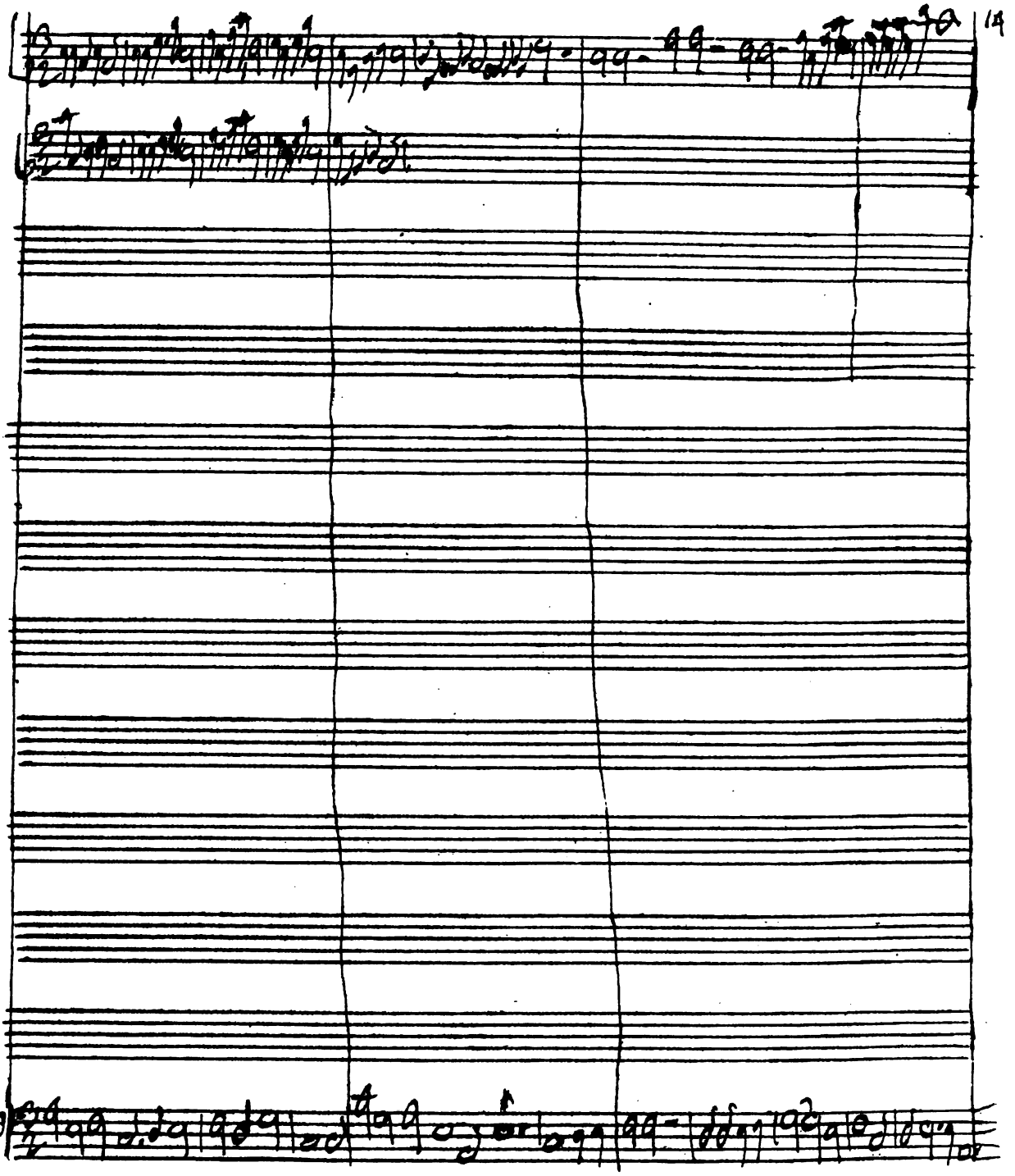

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# MAGNIFICAT

auctore

D. ERBA.

*(circa* 1690.)

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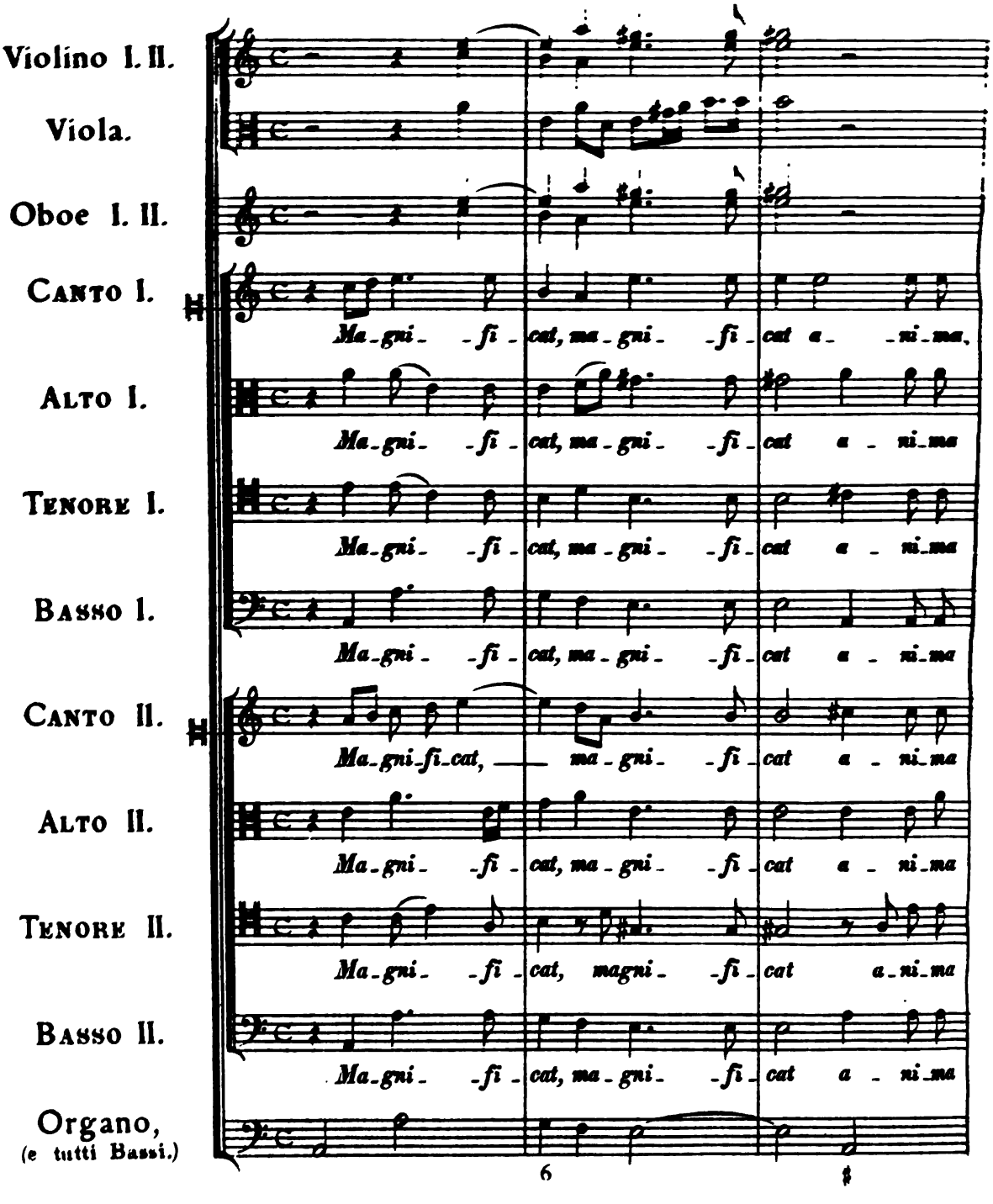
# MAGNIFICAT.



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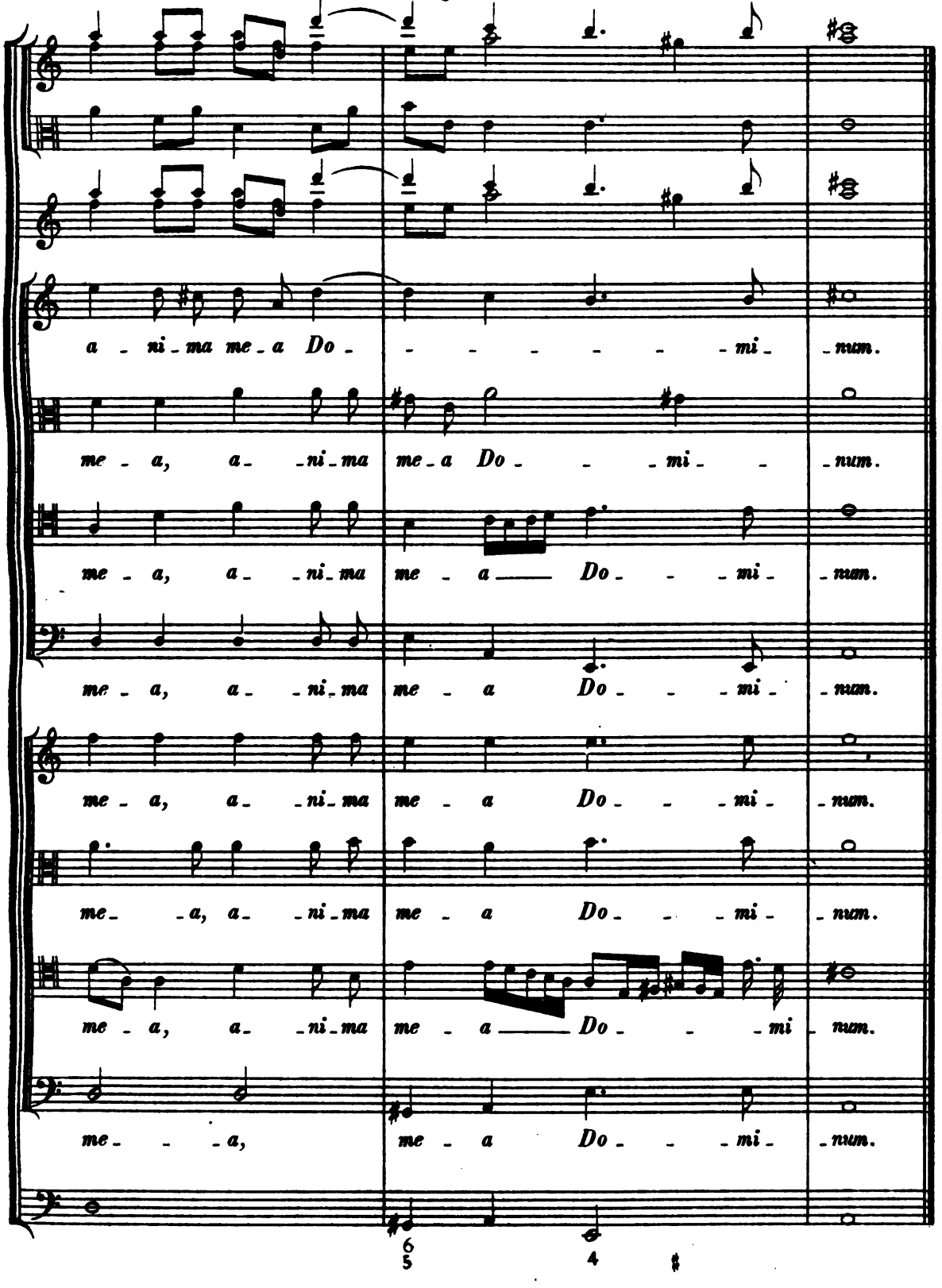


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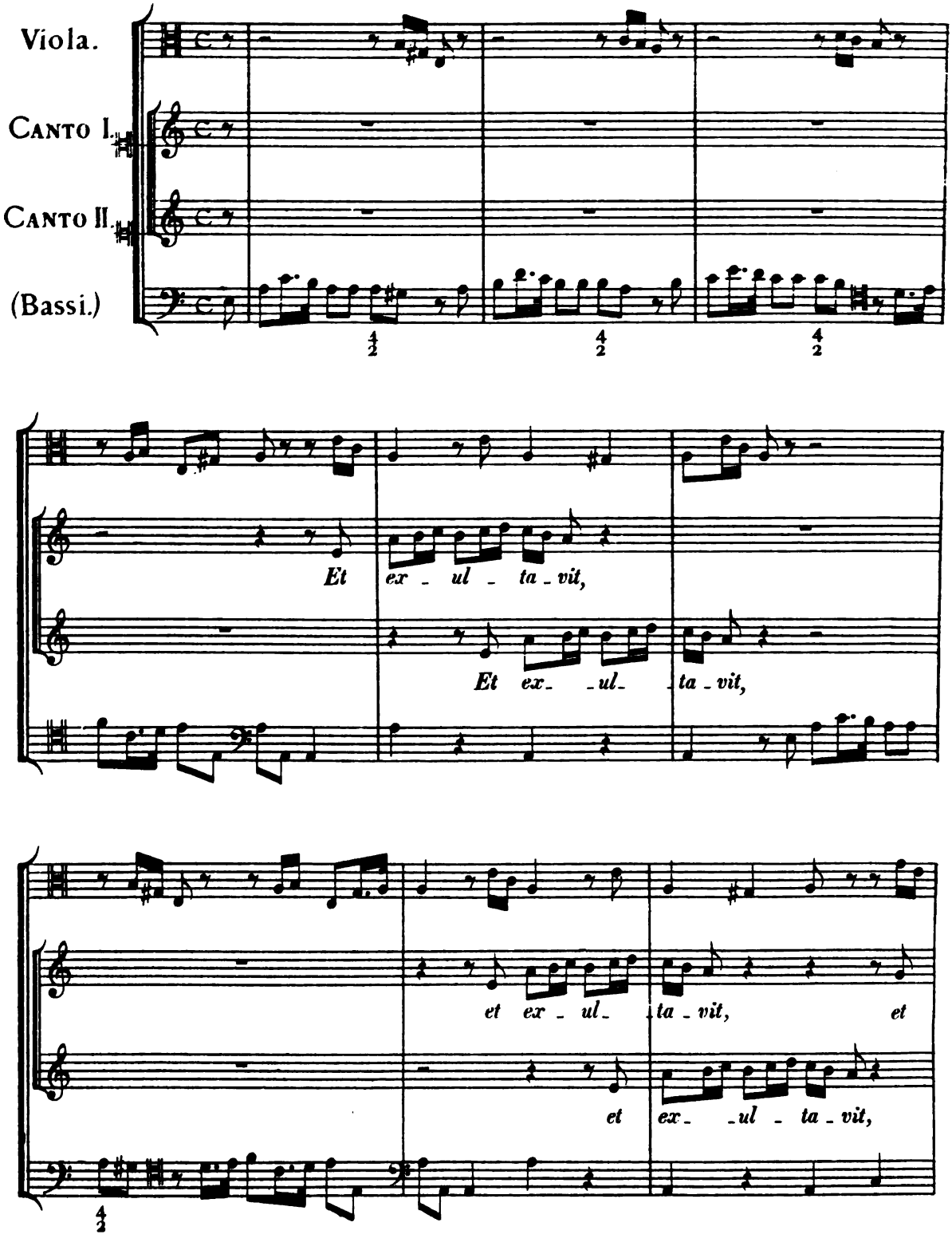


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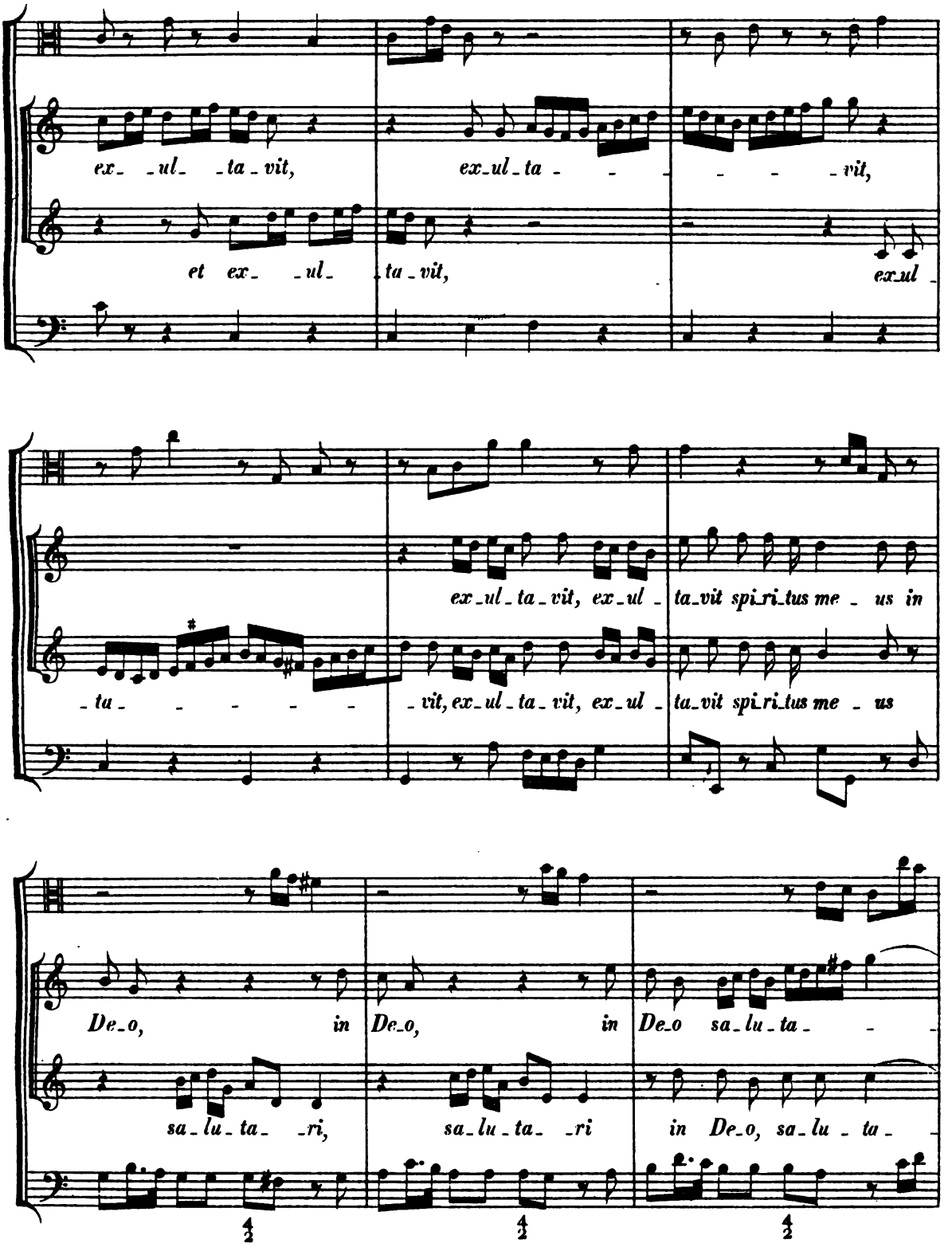




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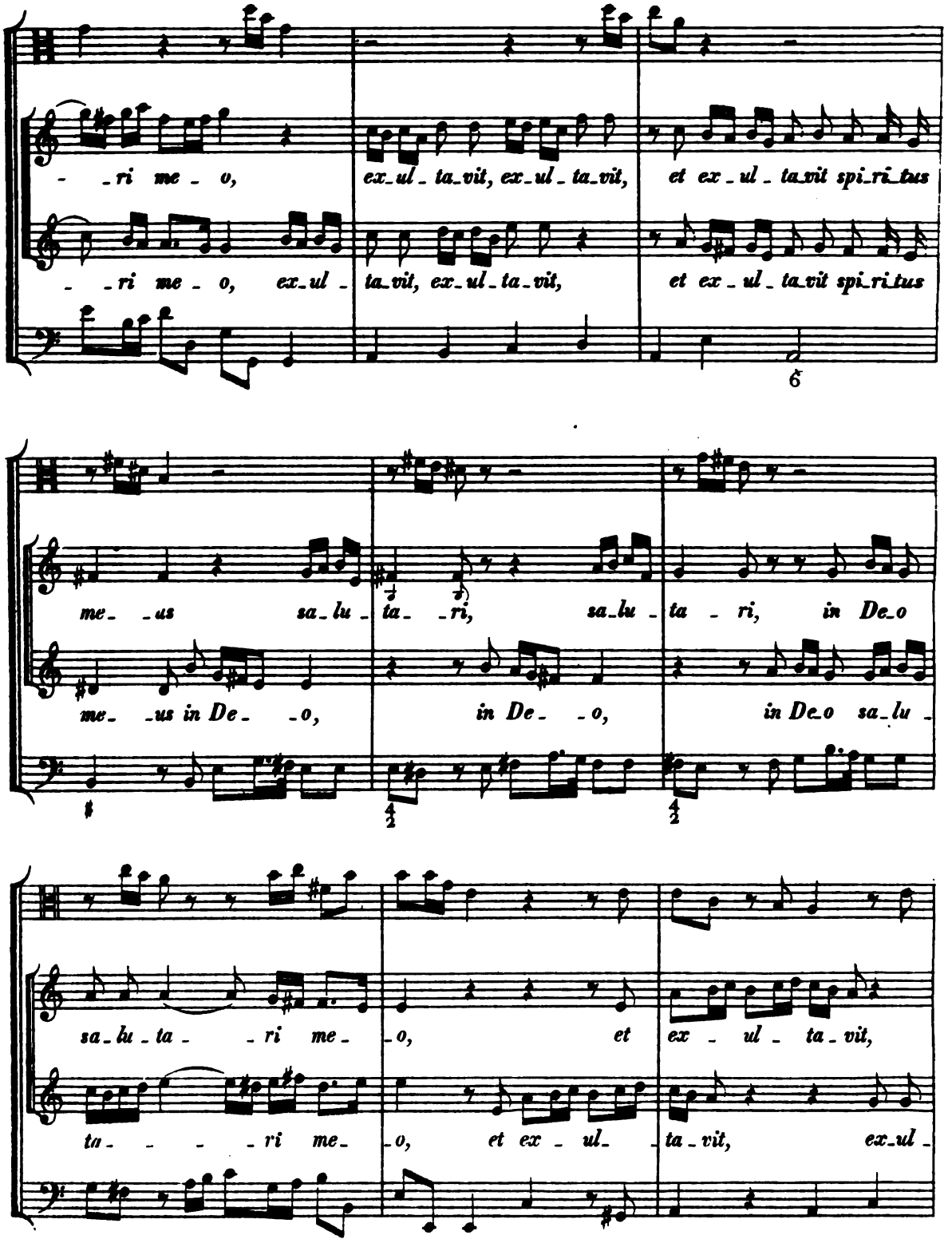




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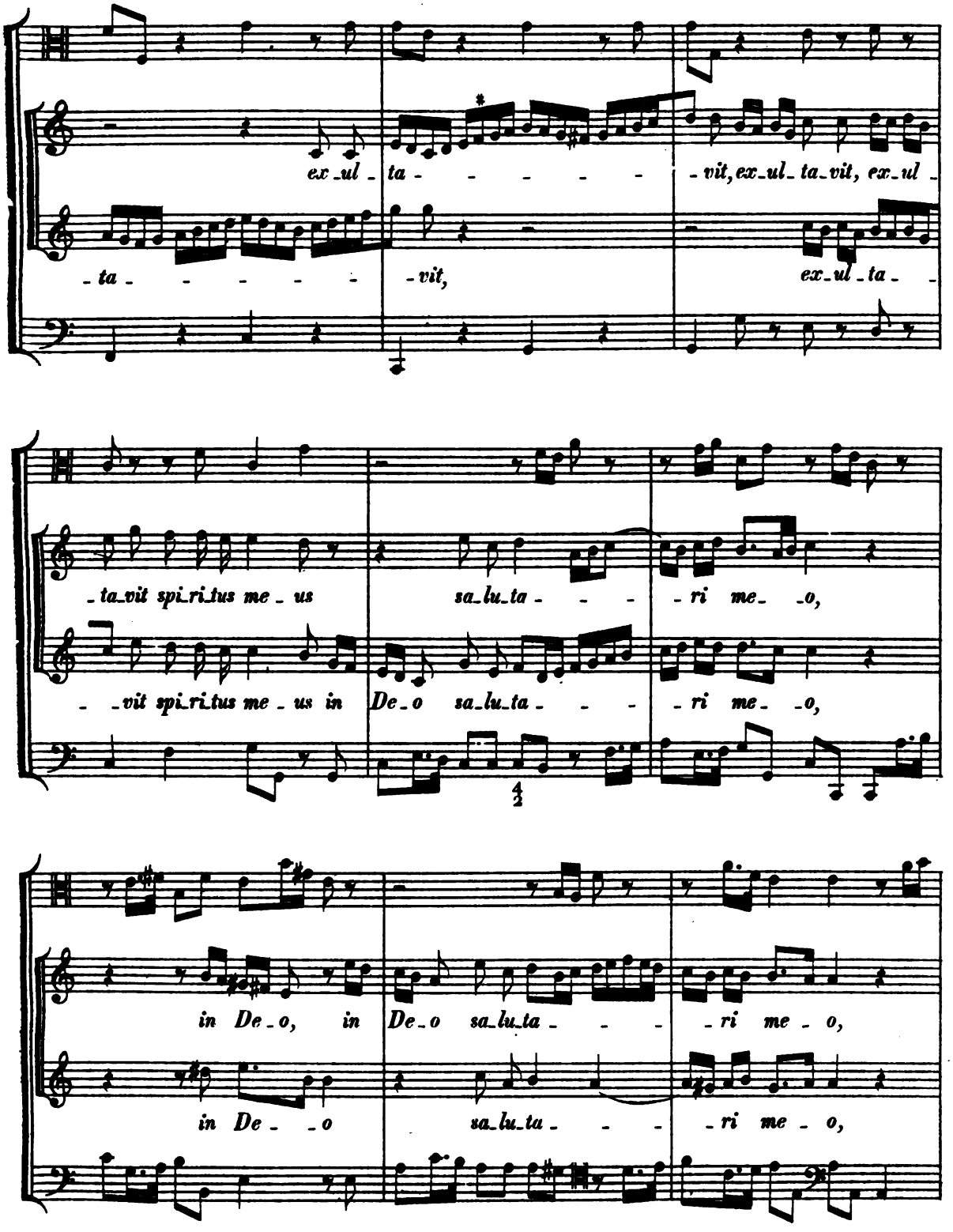




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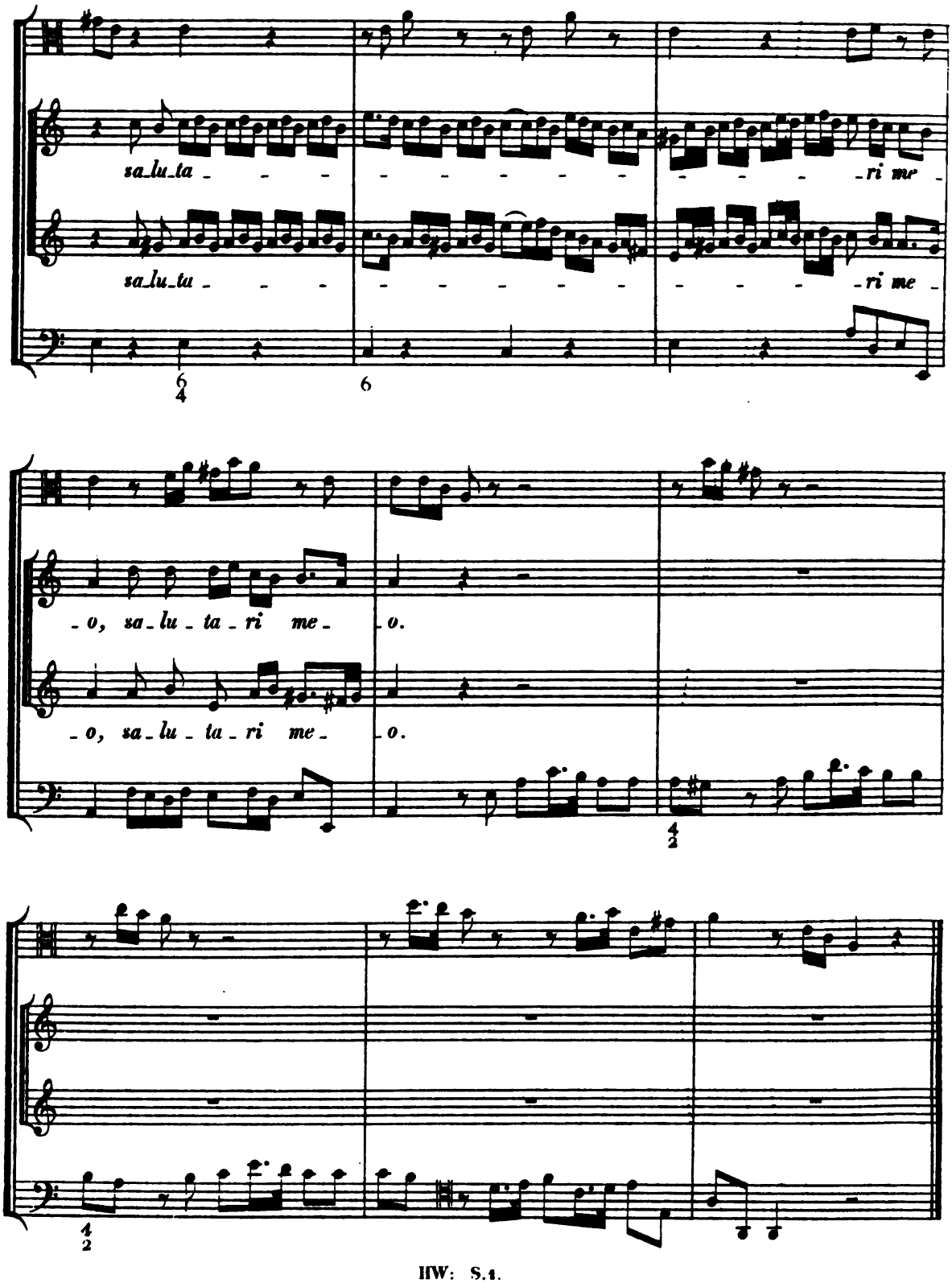
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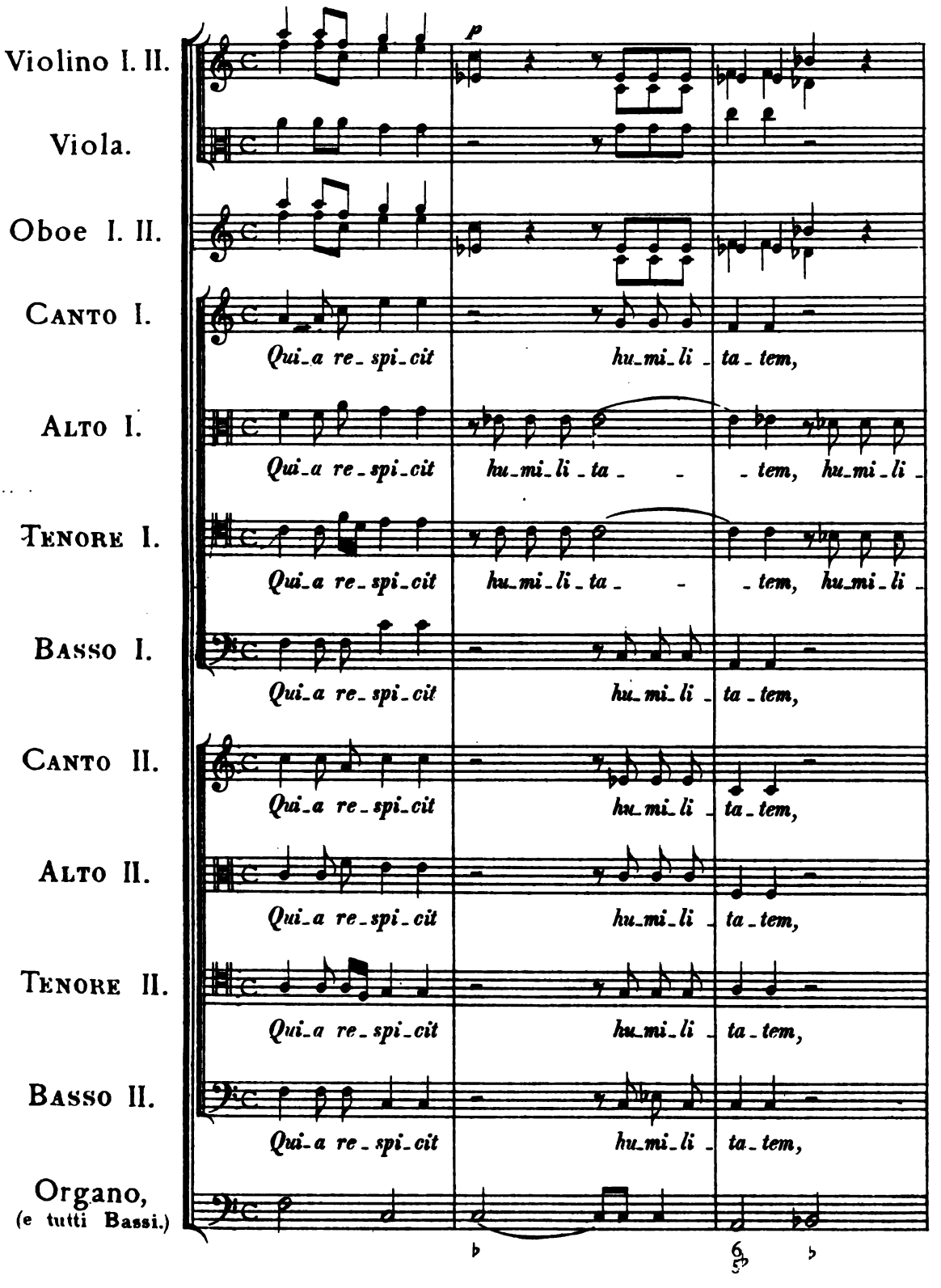




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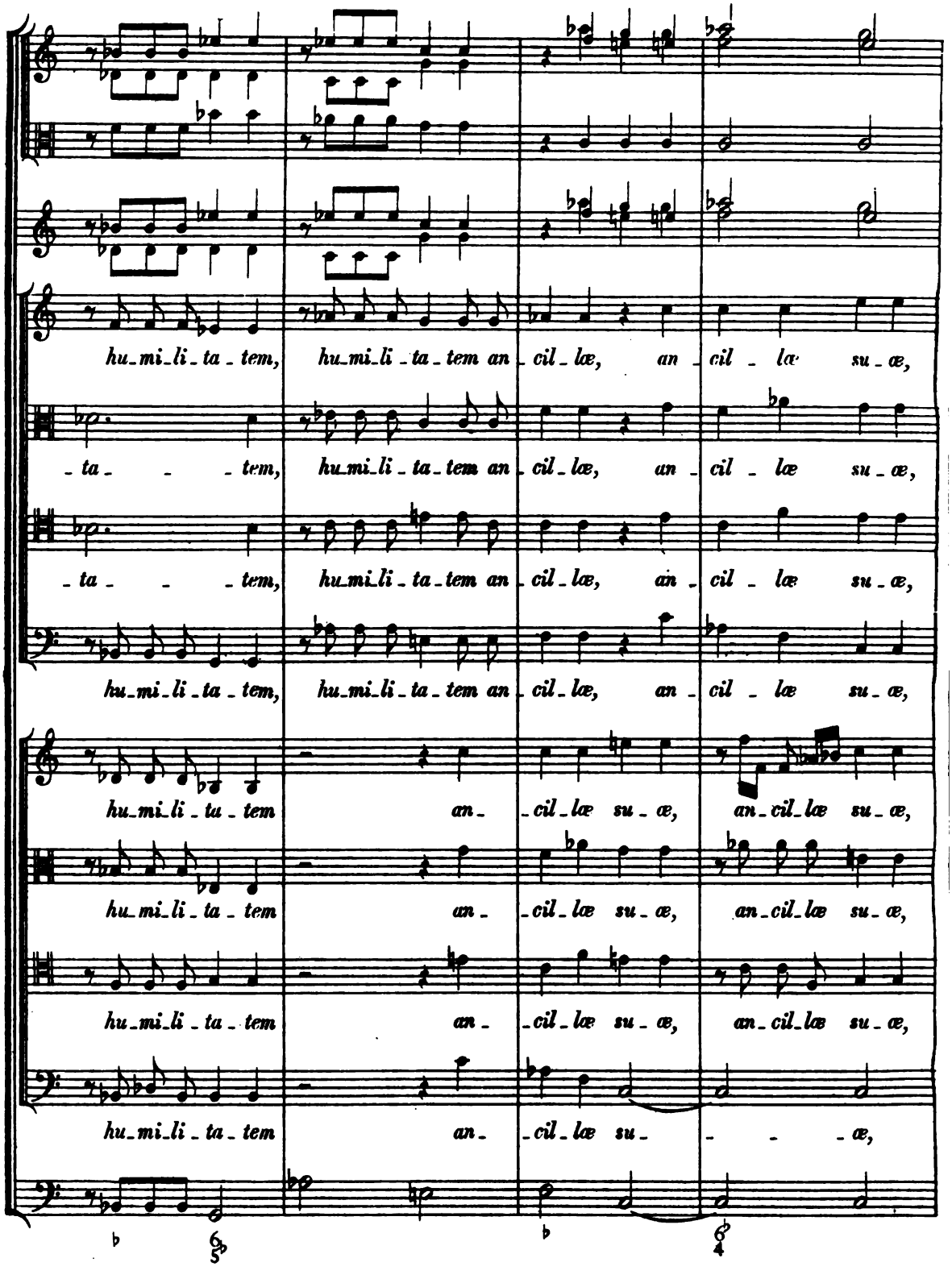




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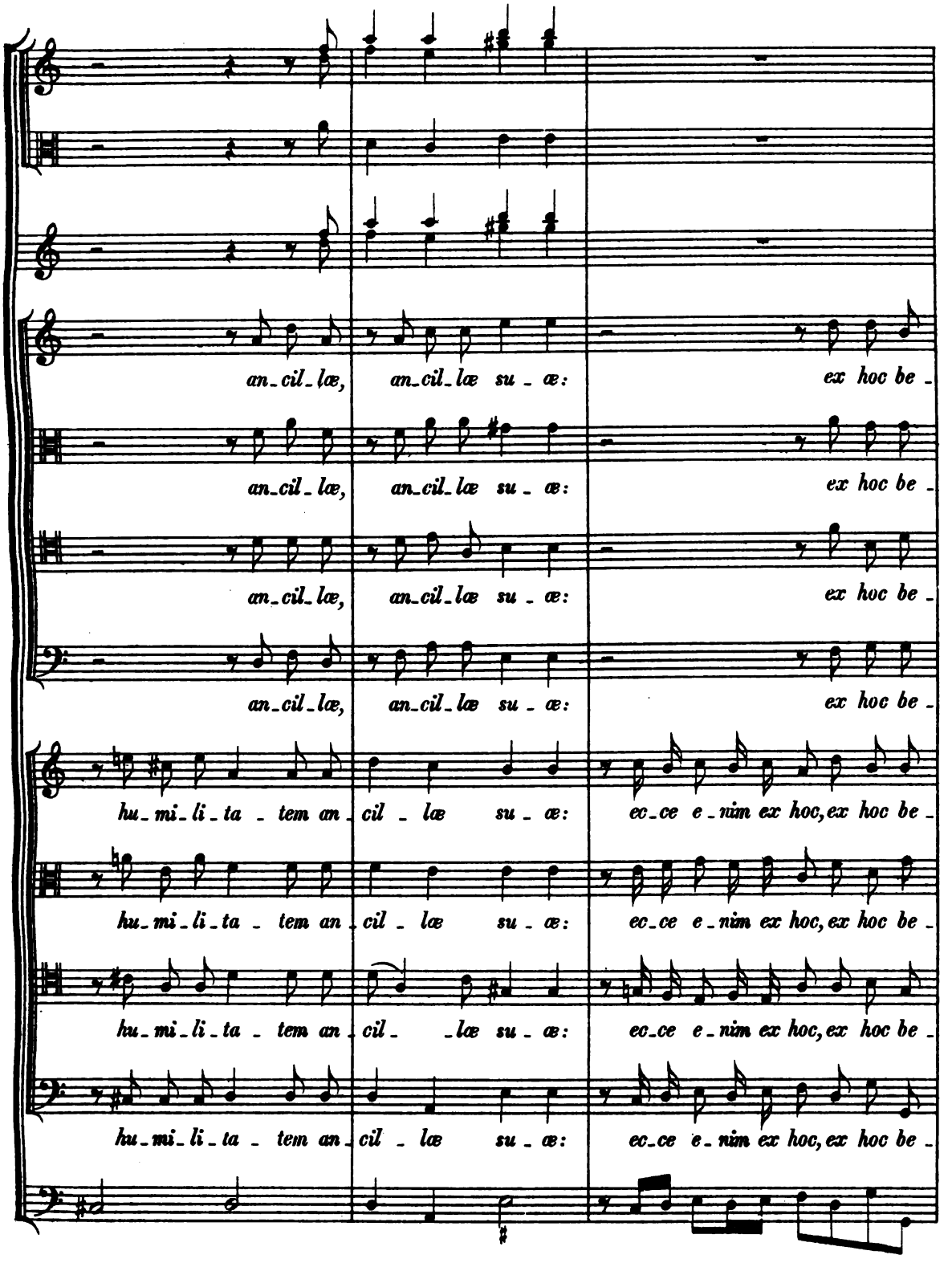




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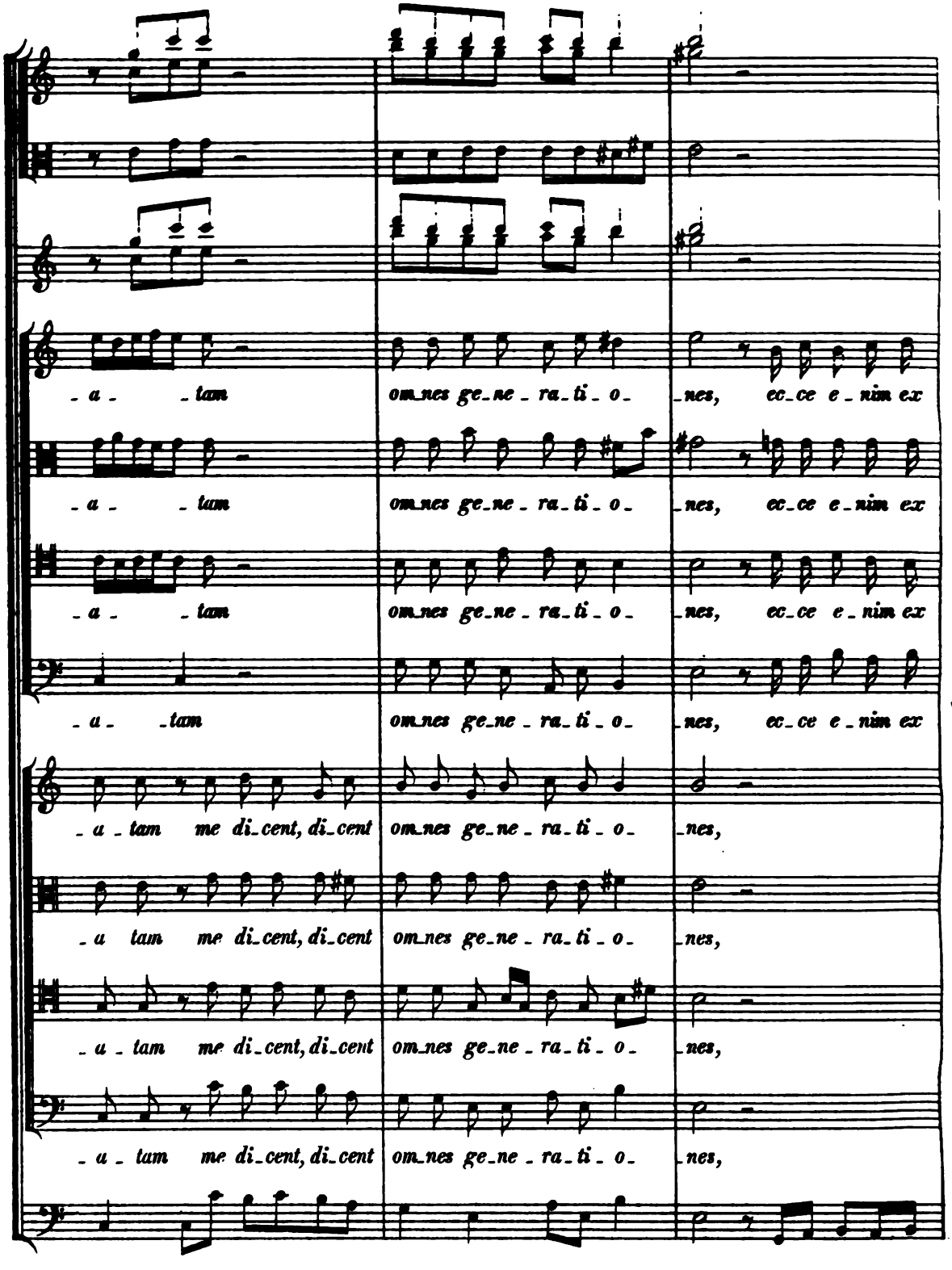




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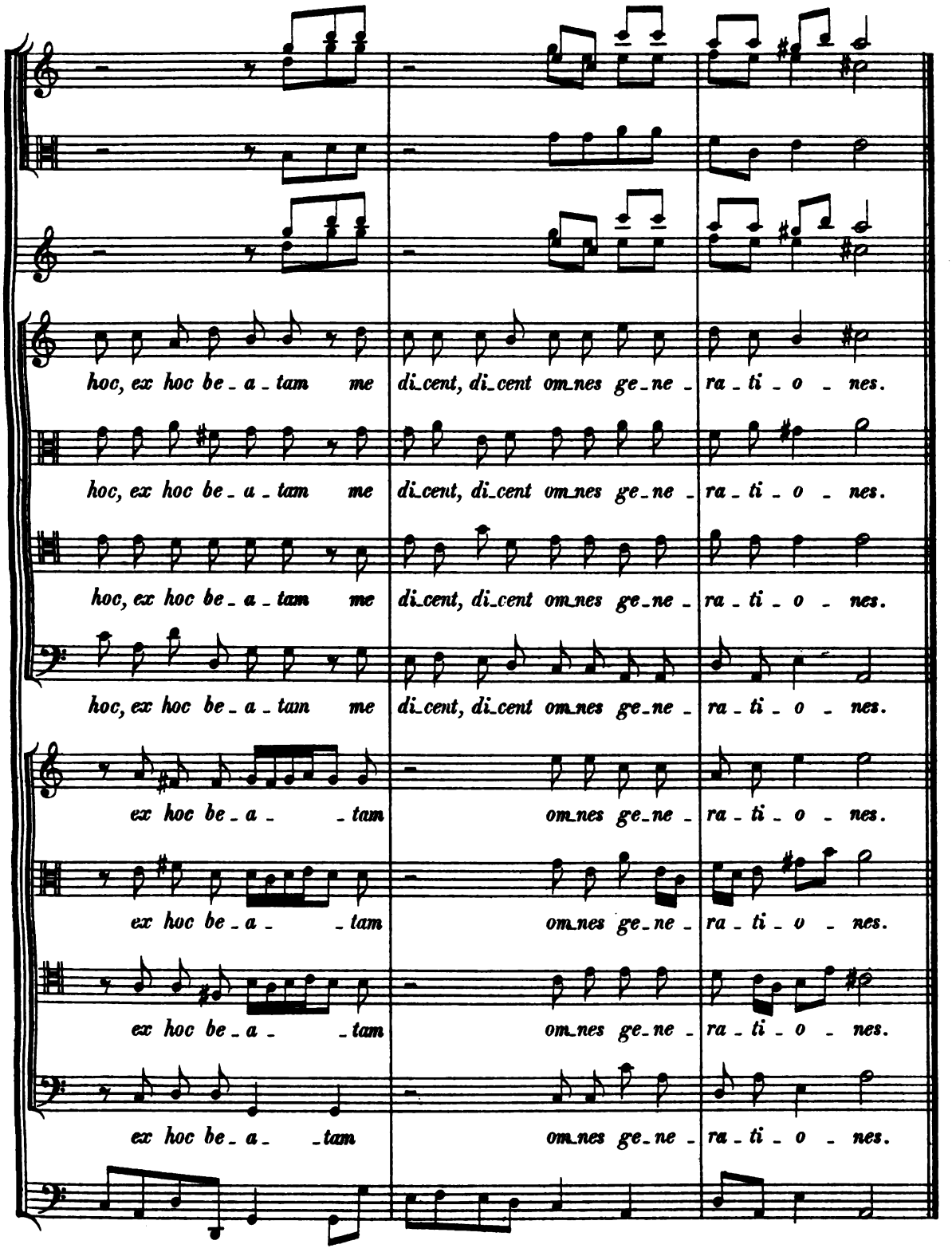




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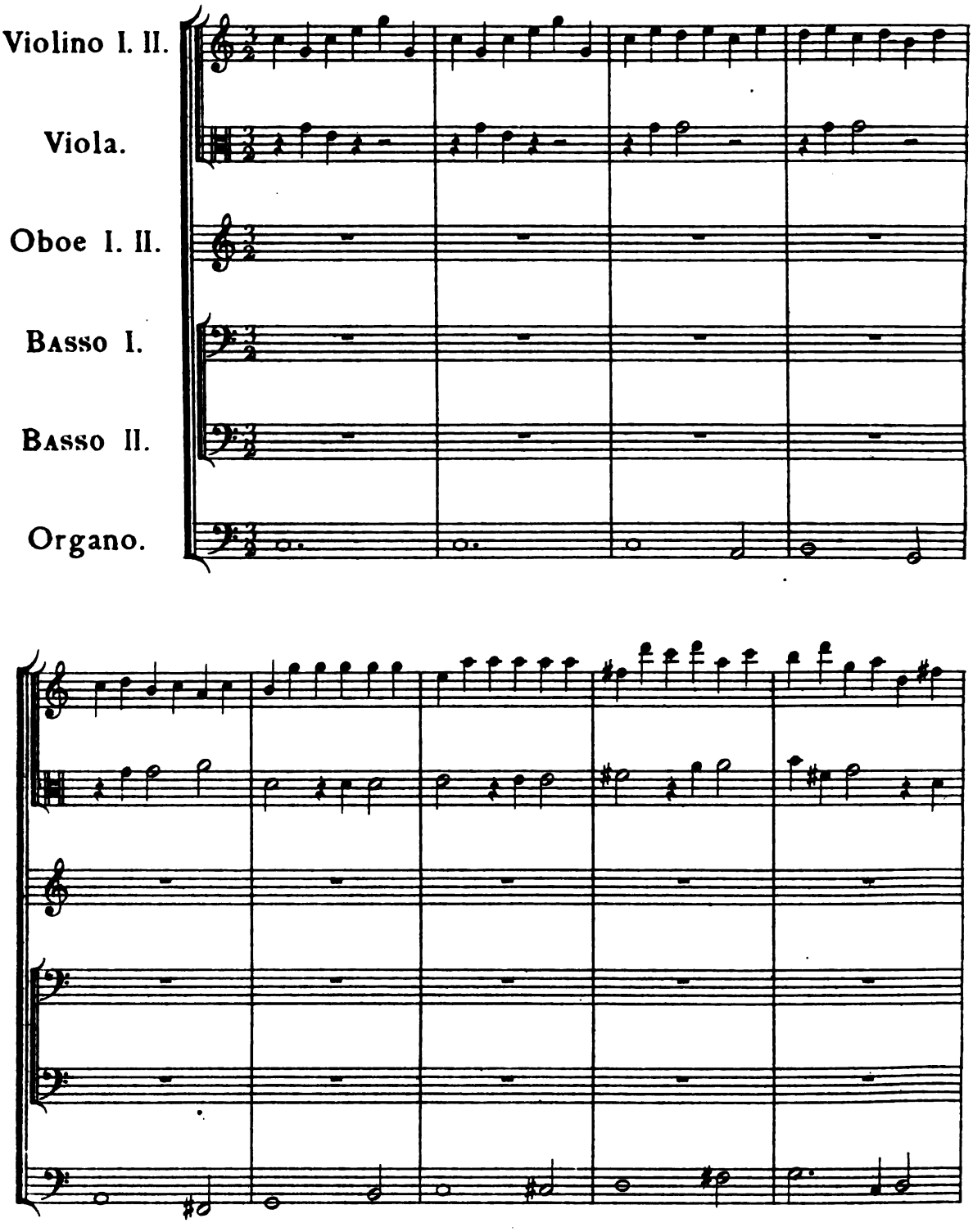




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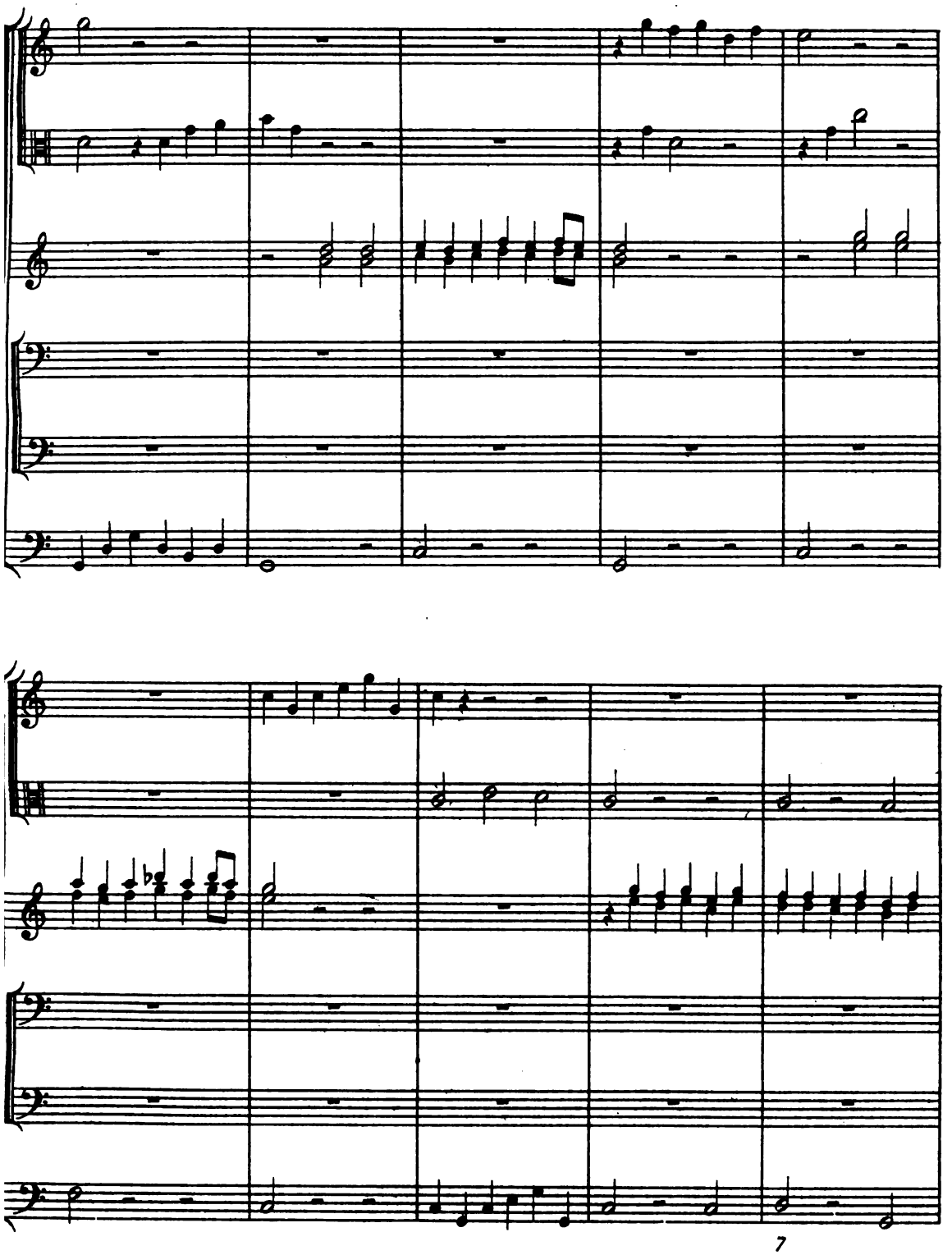

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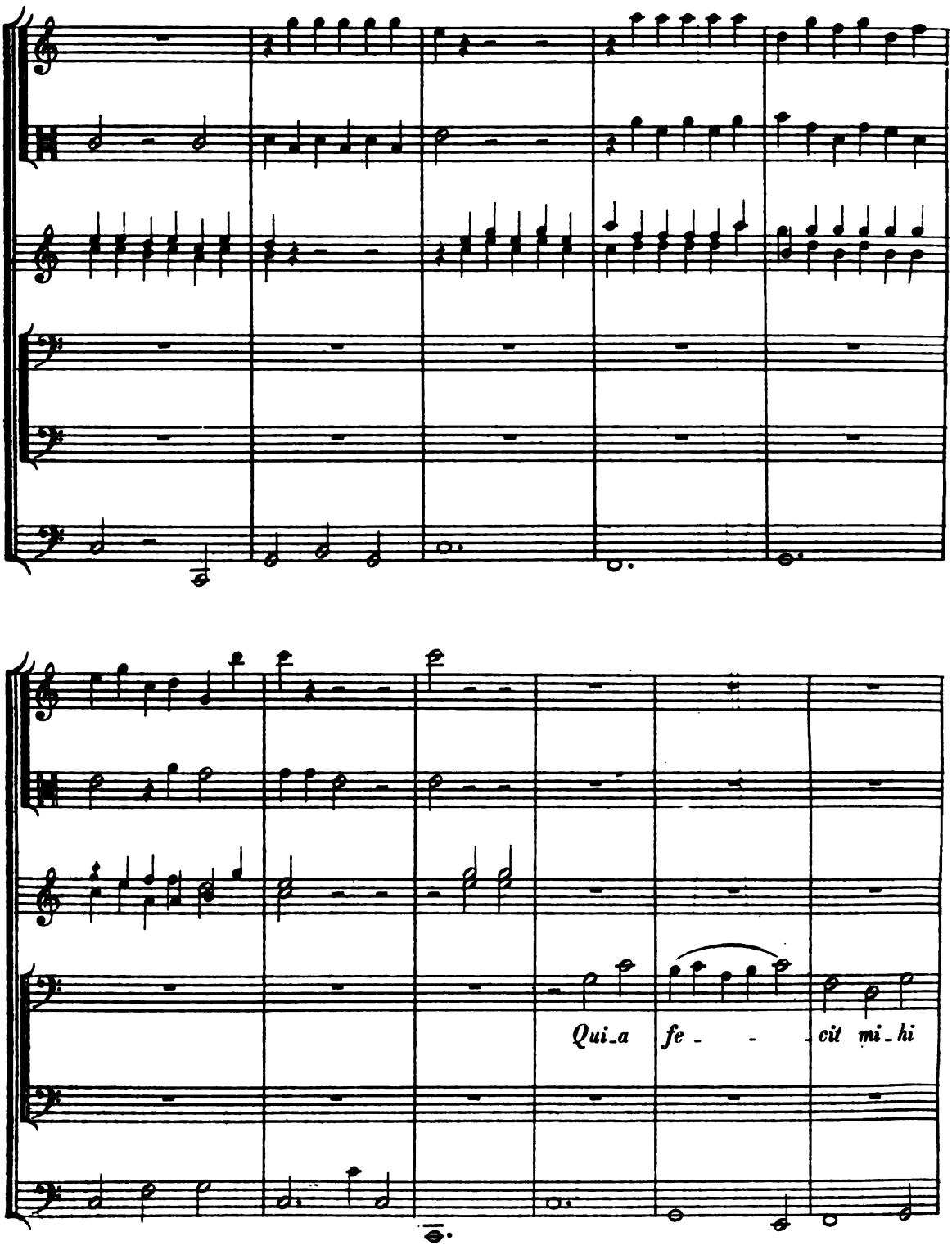




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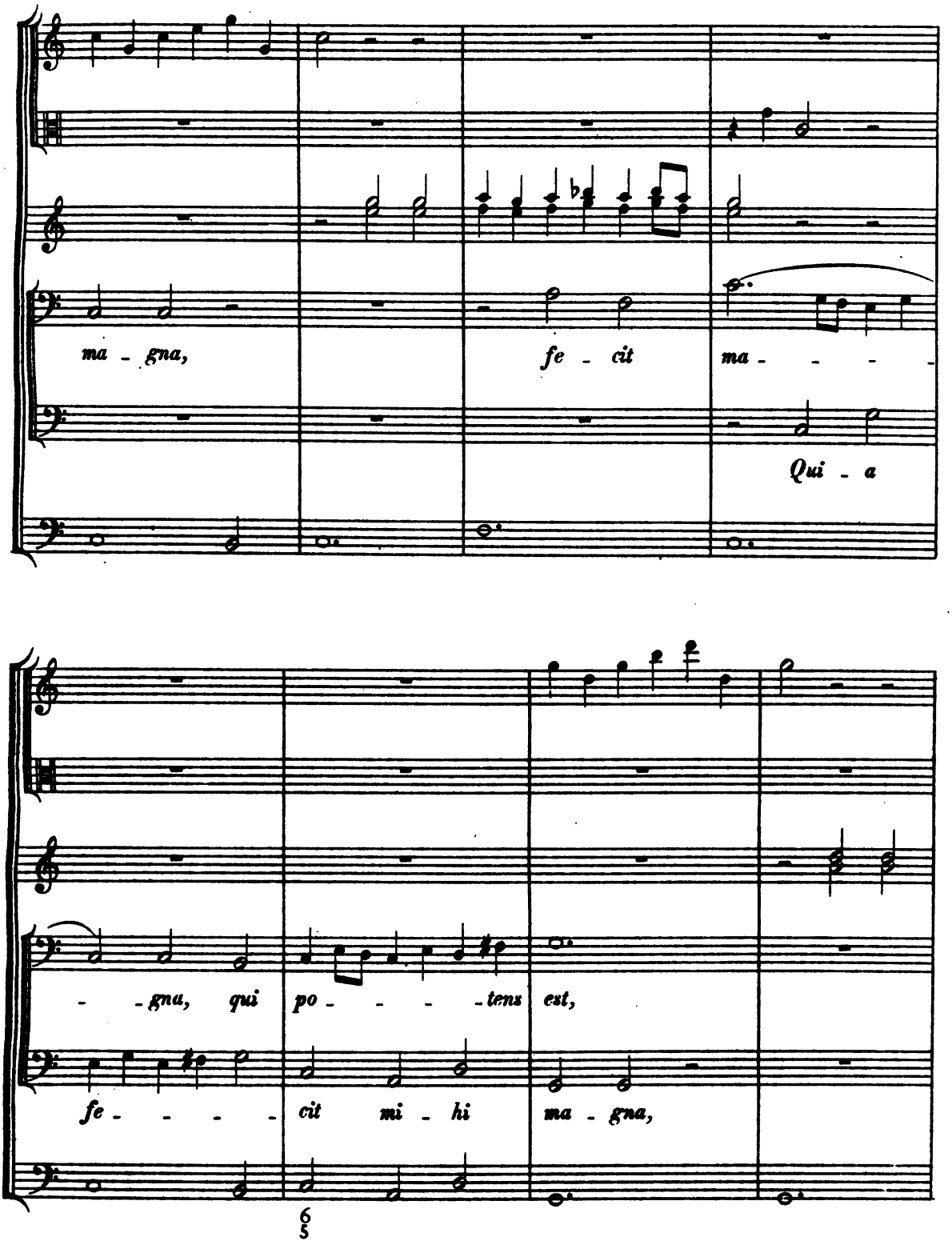




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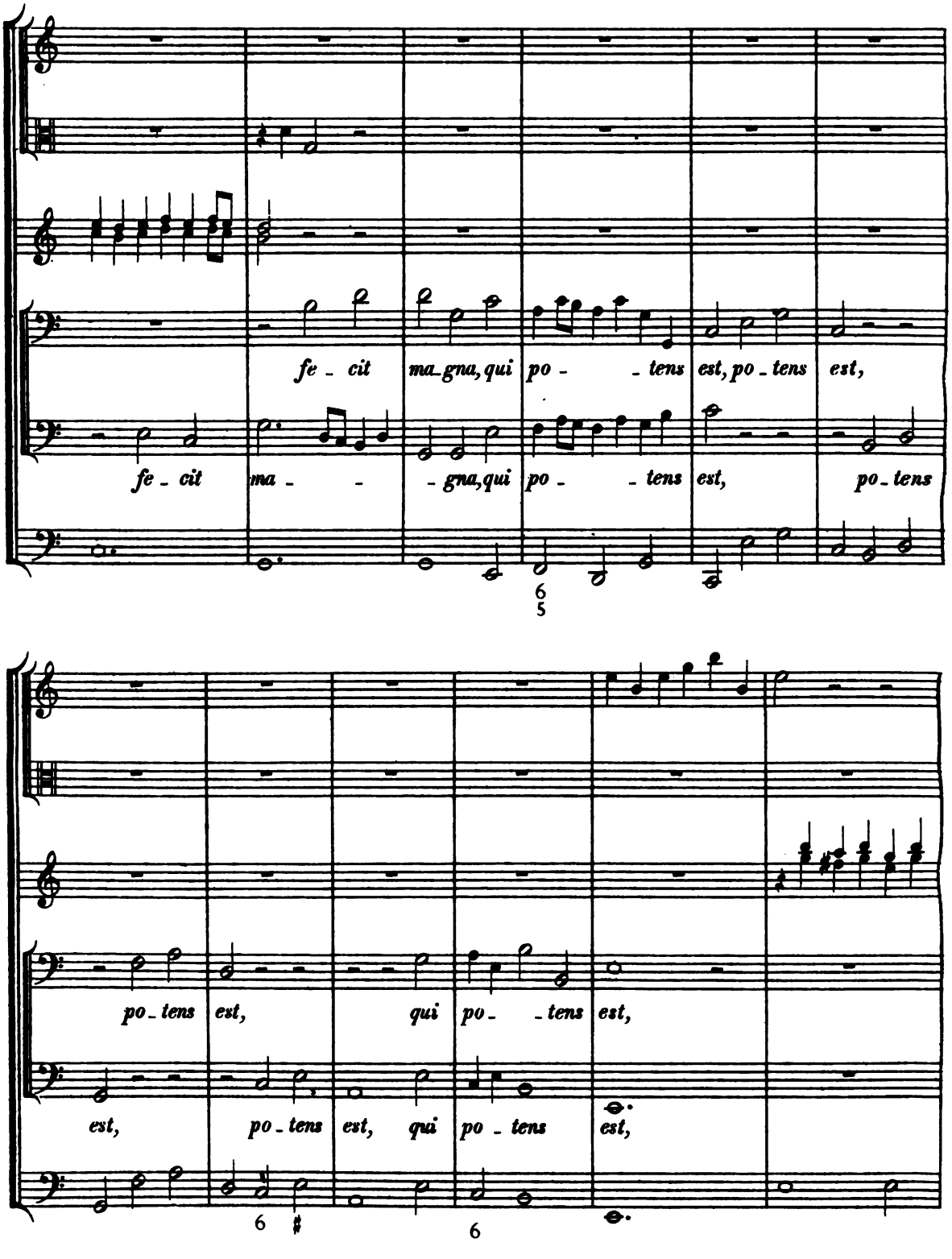




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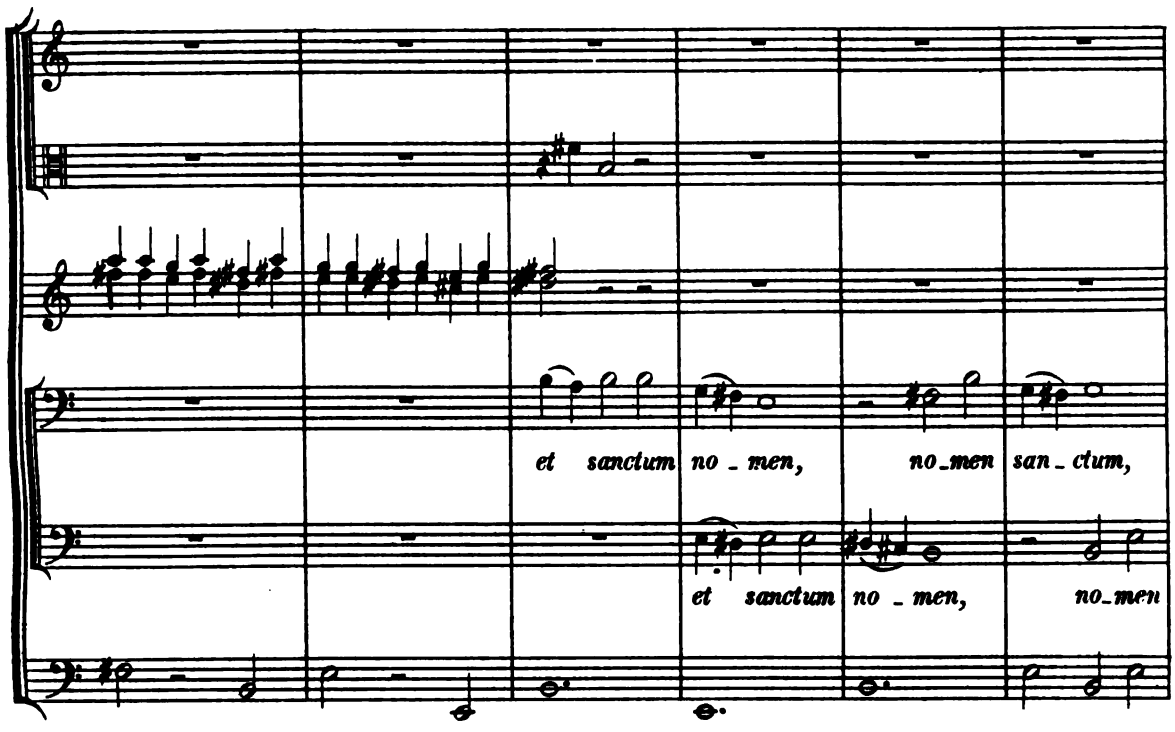


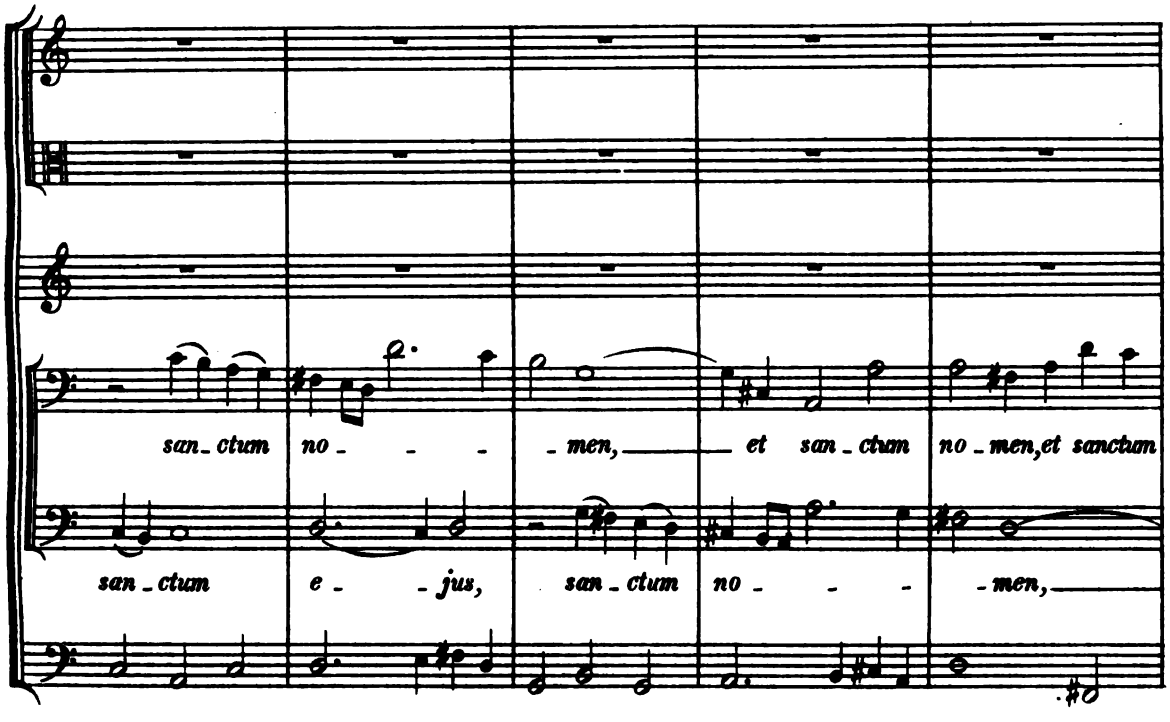


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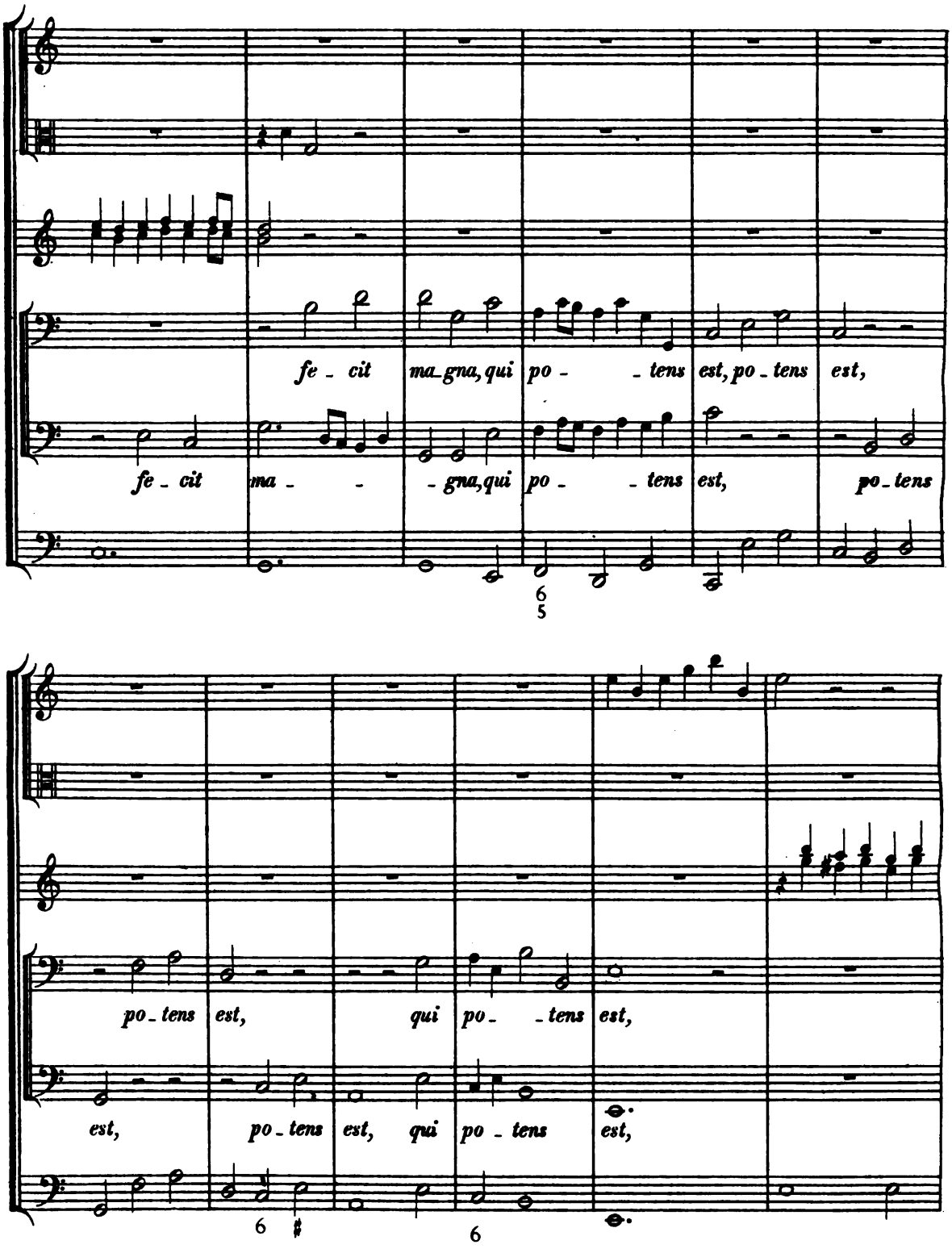


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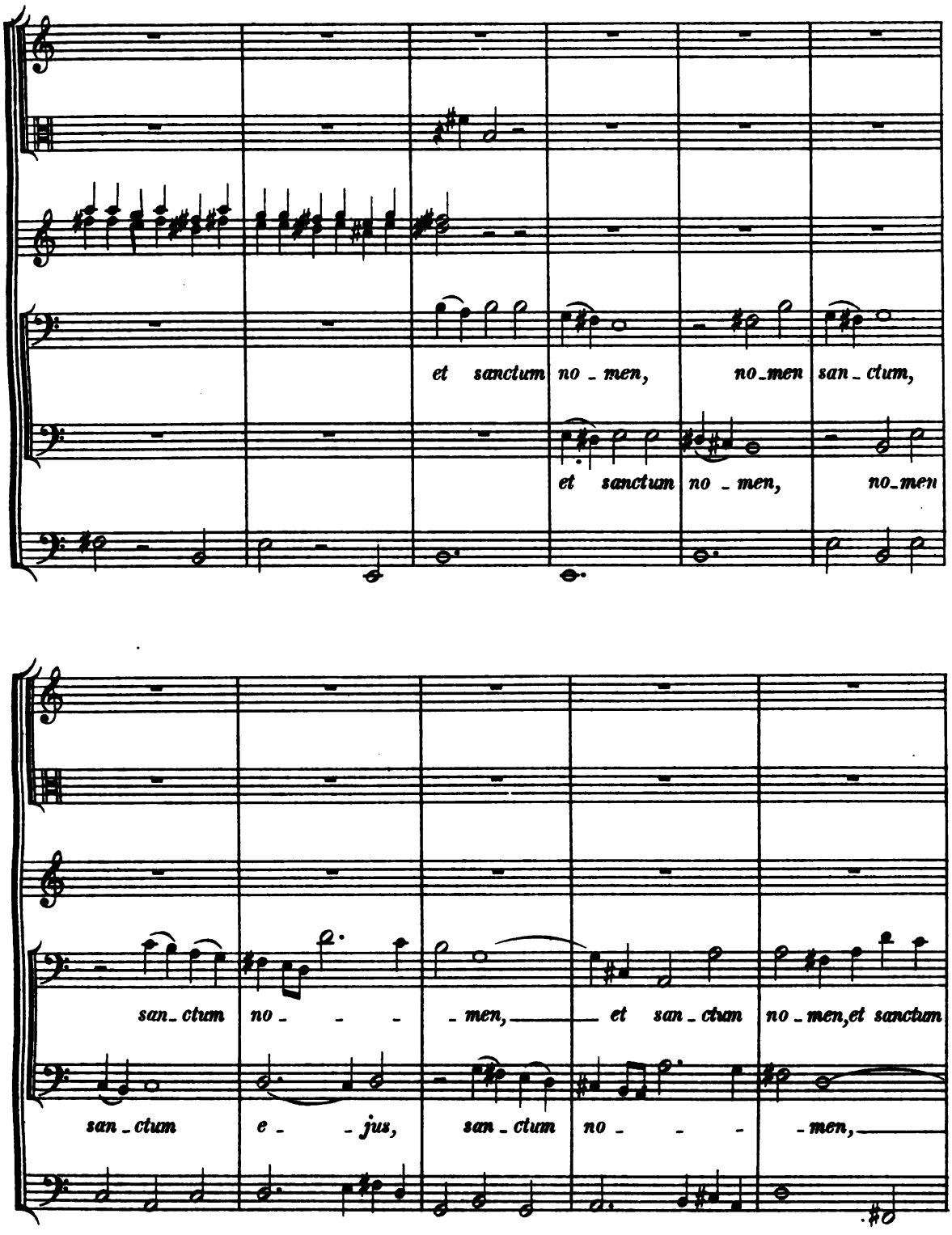


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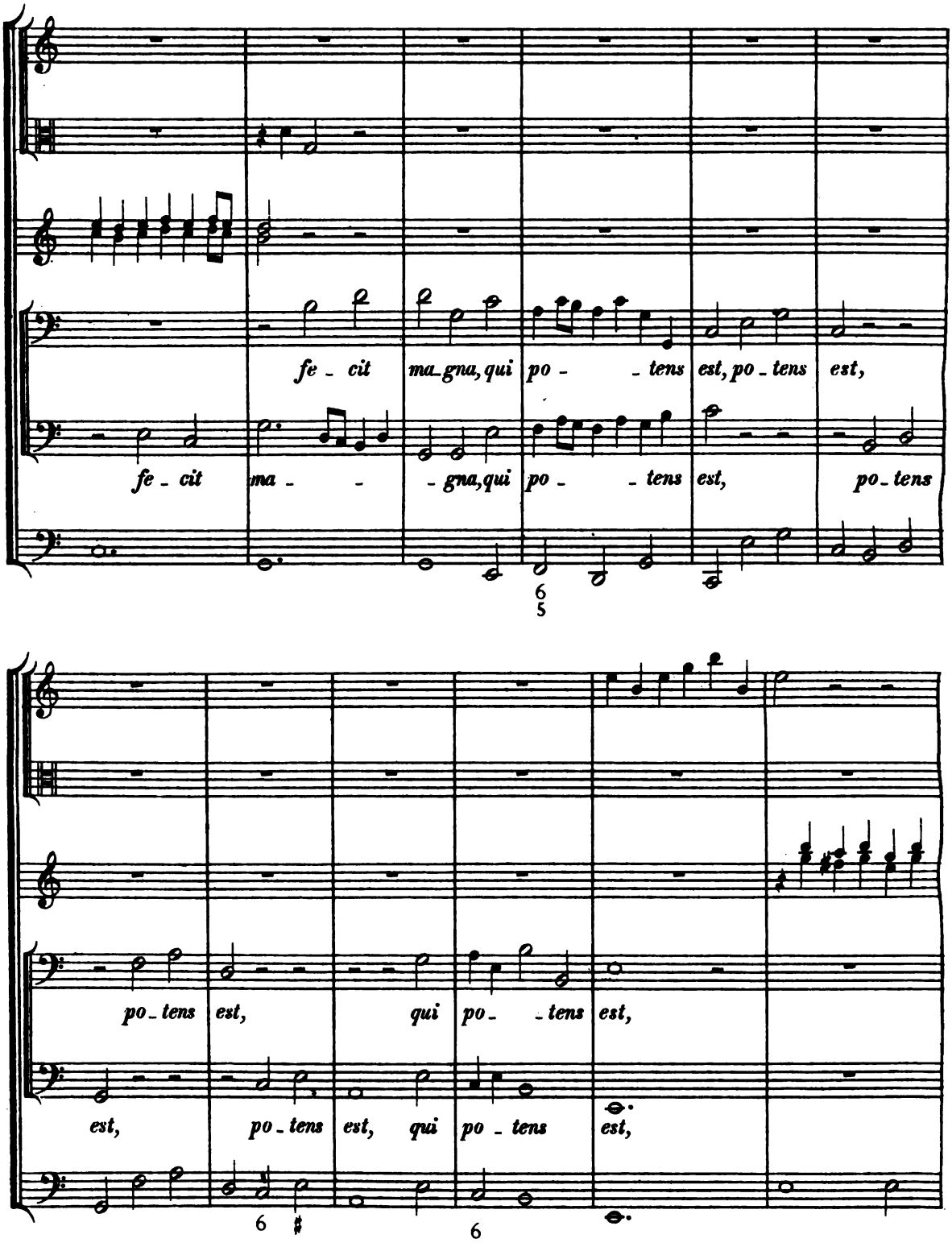




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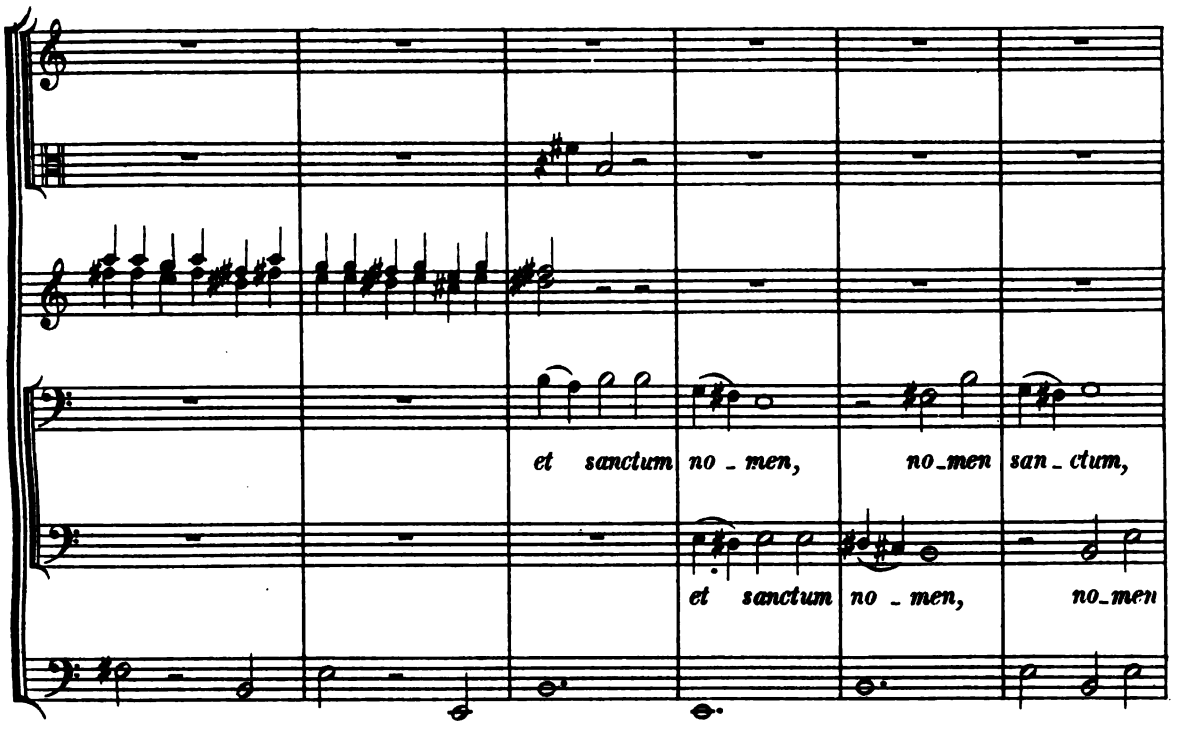


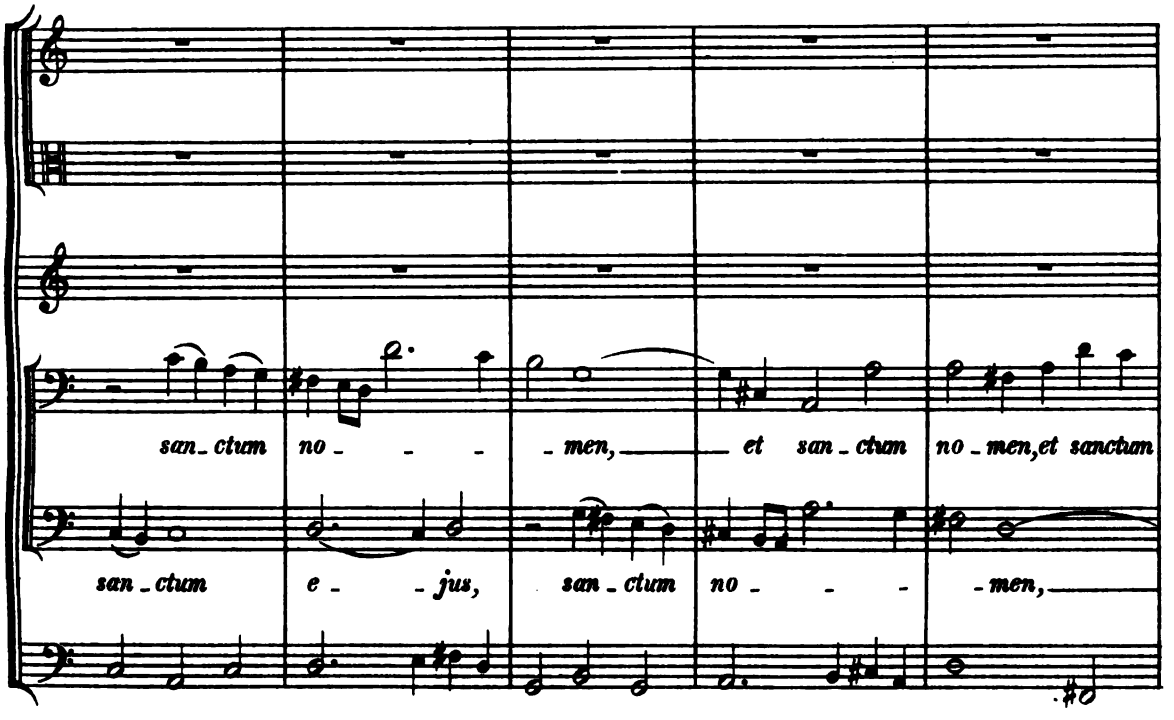




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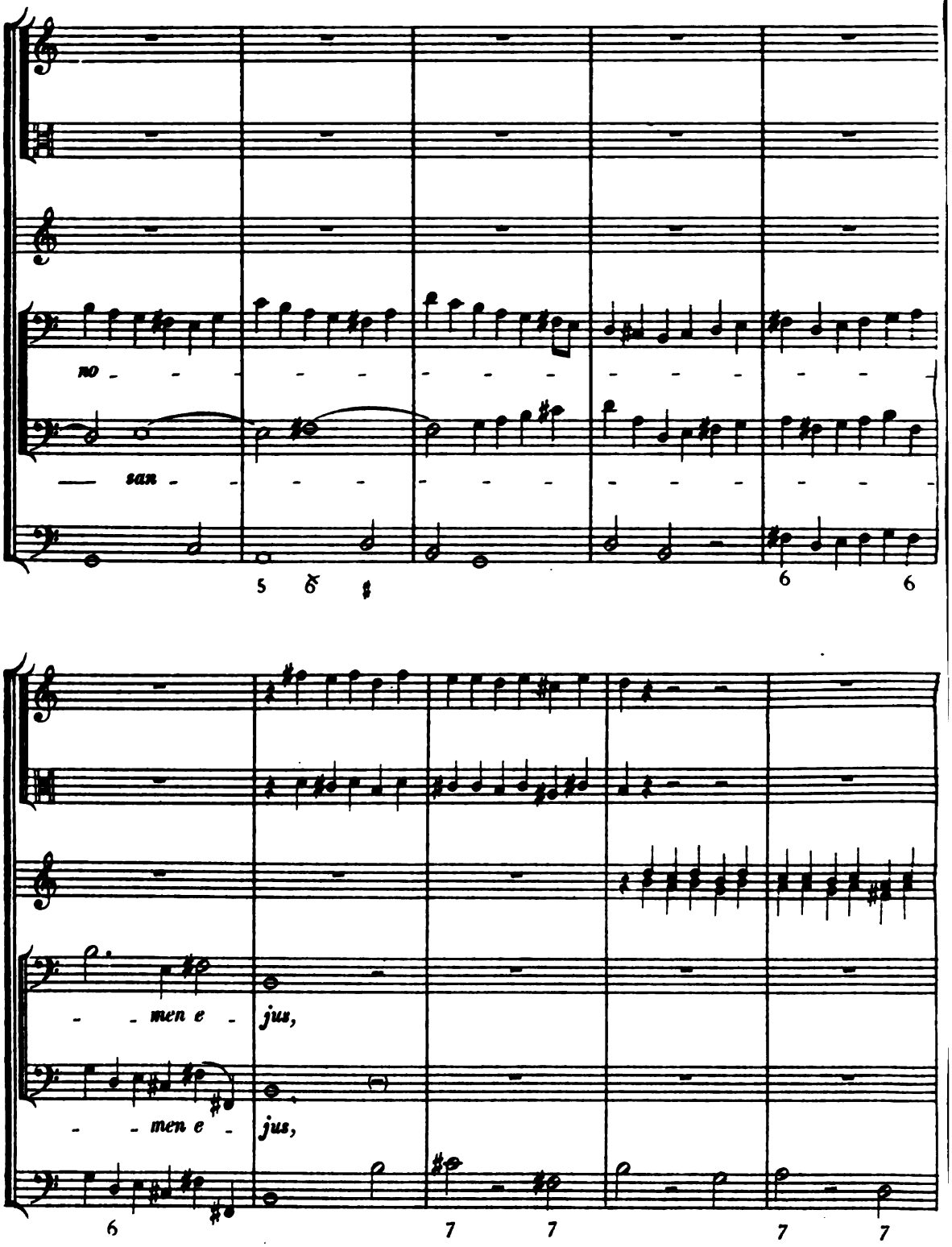


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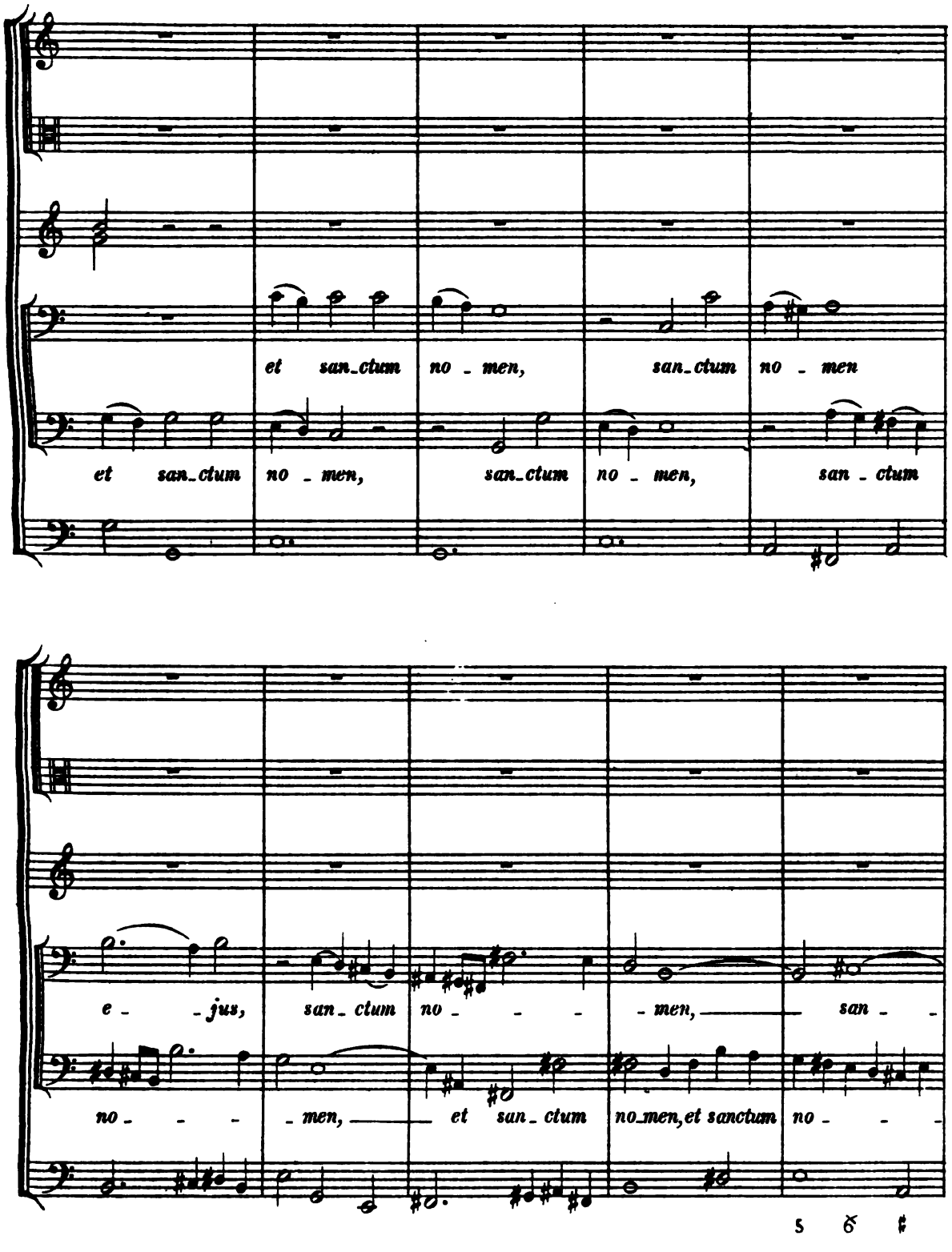


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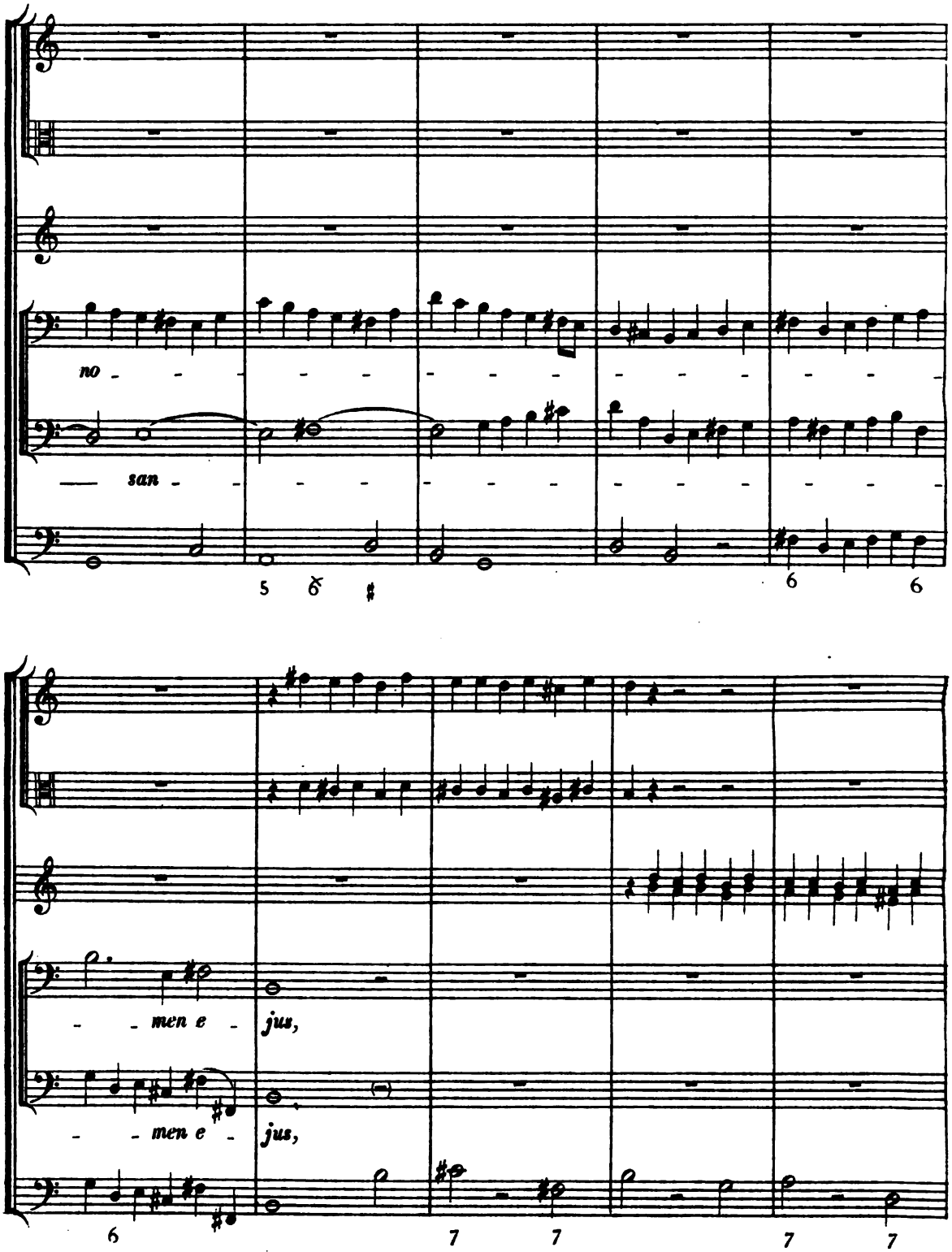




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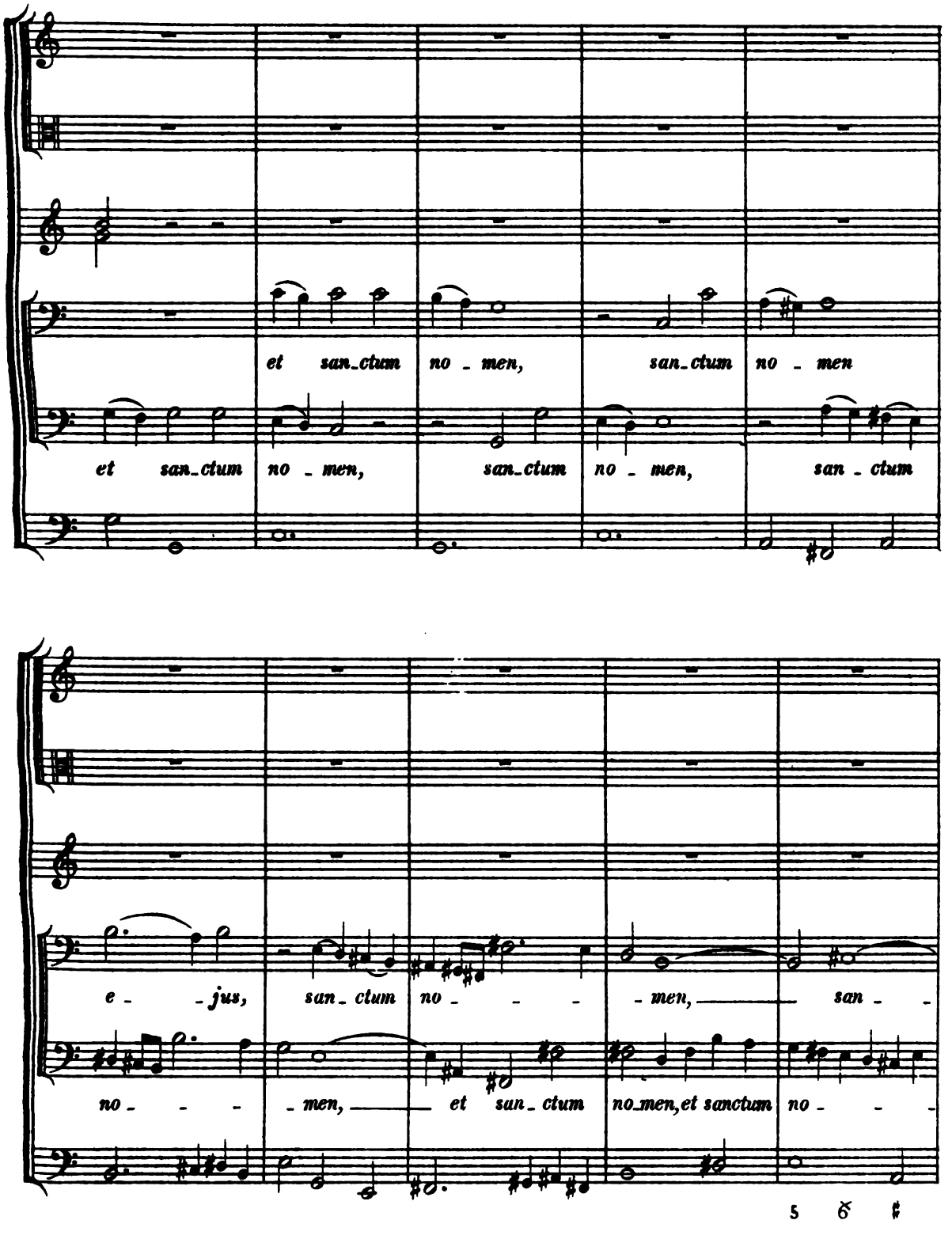


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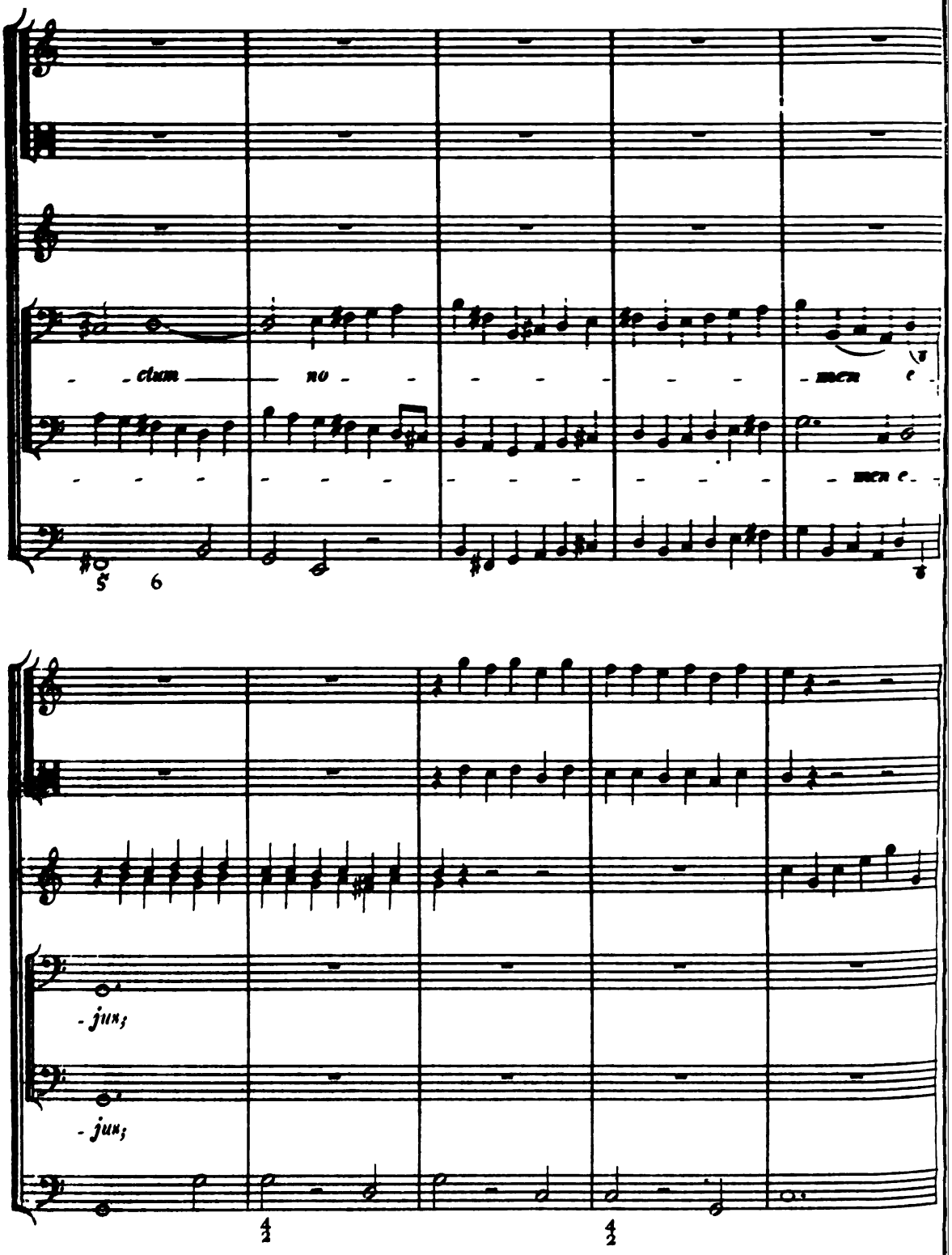




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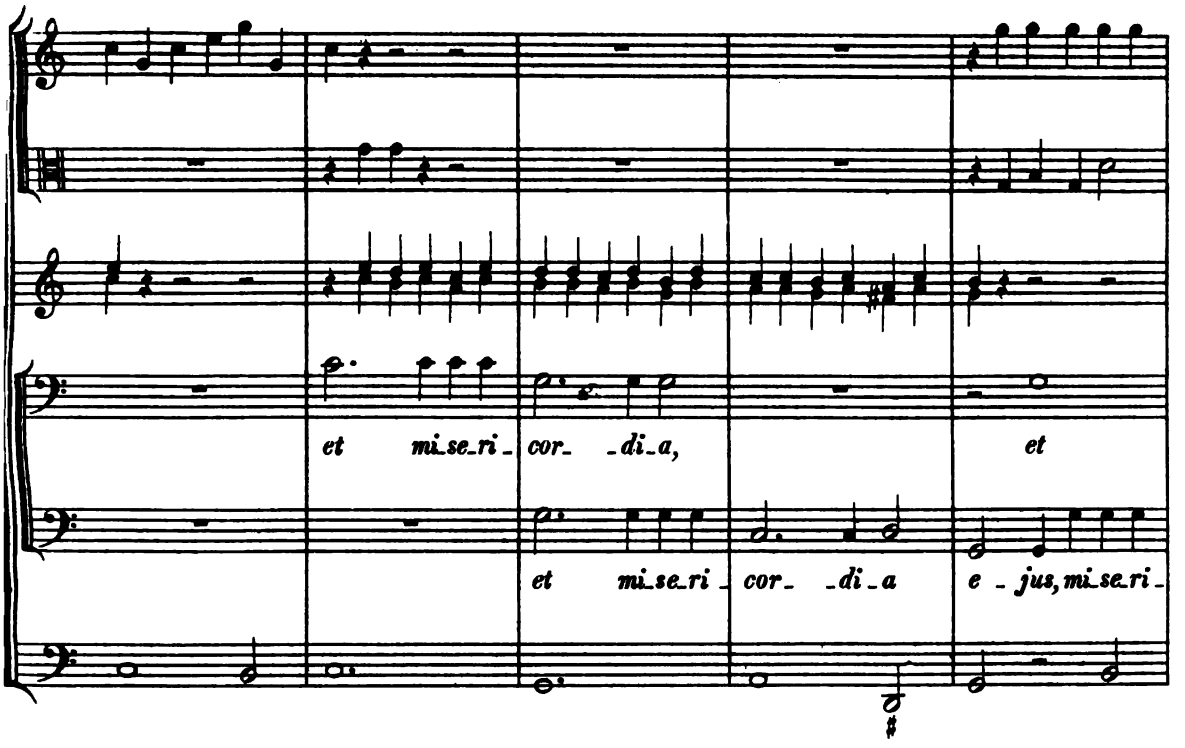


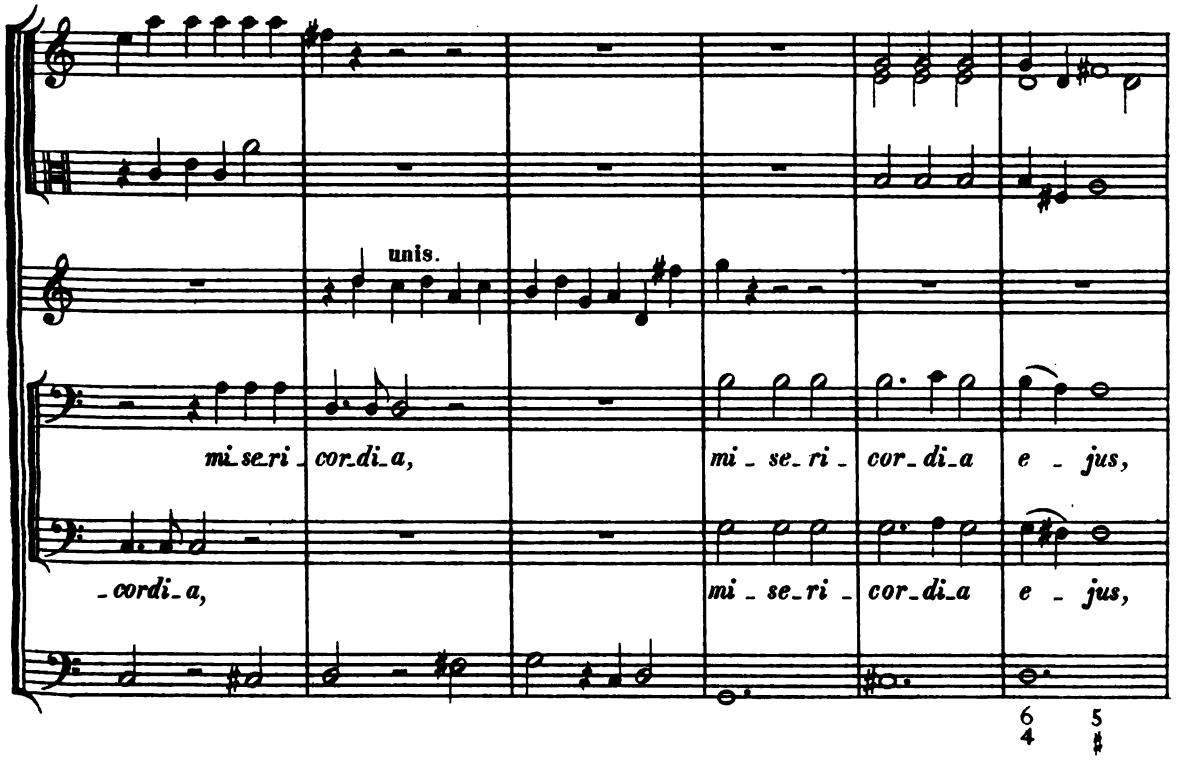




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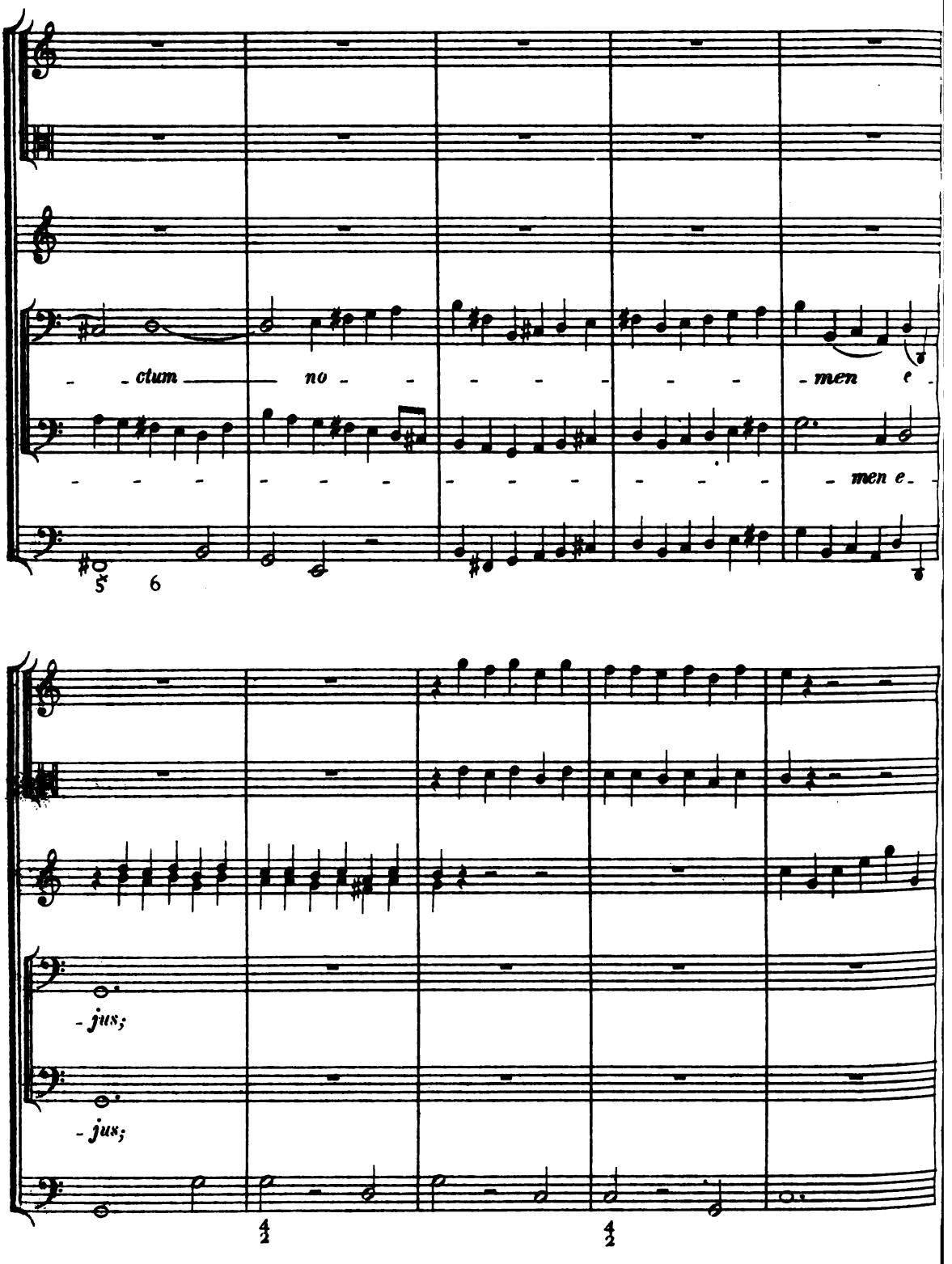


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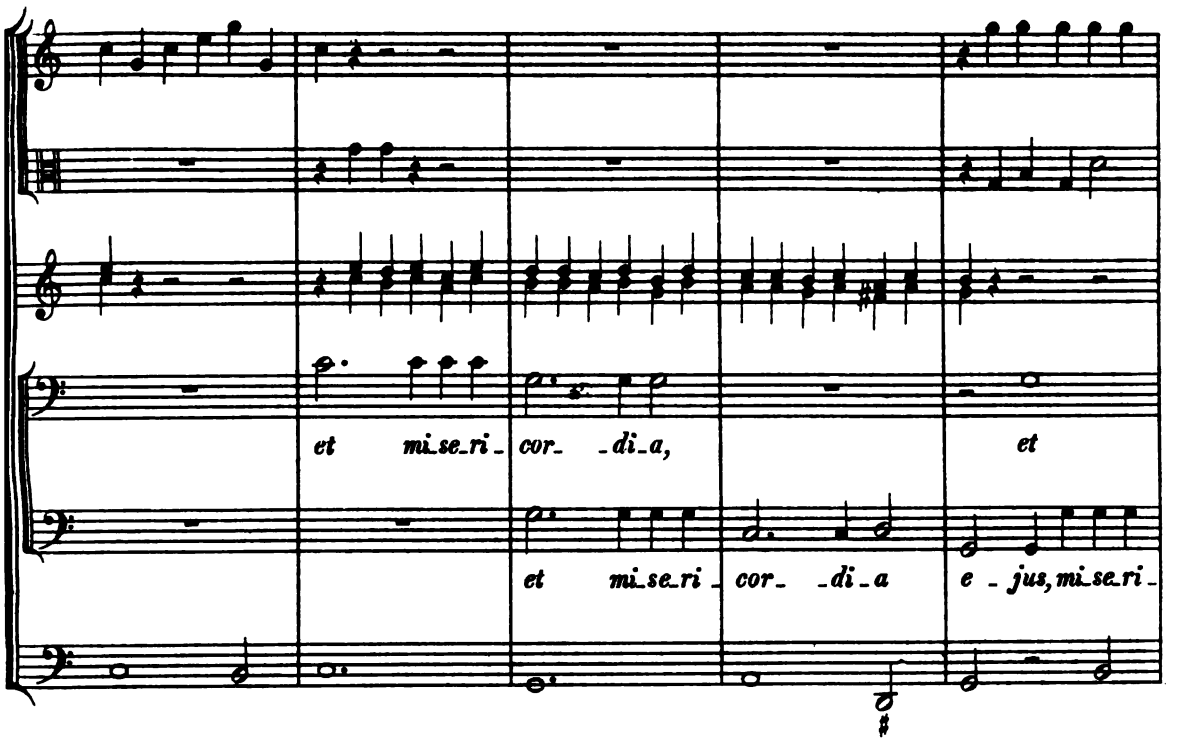


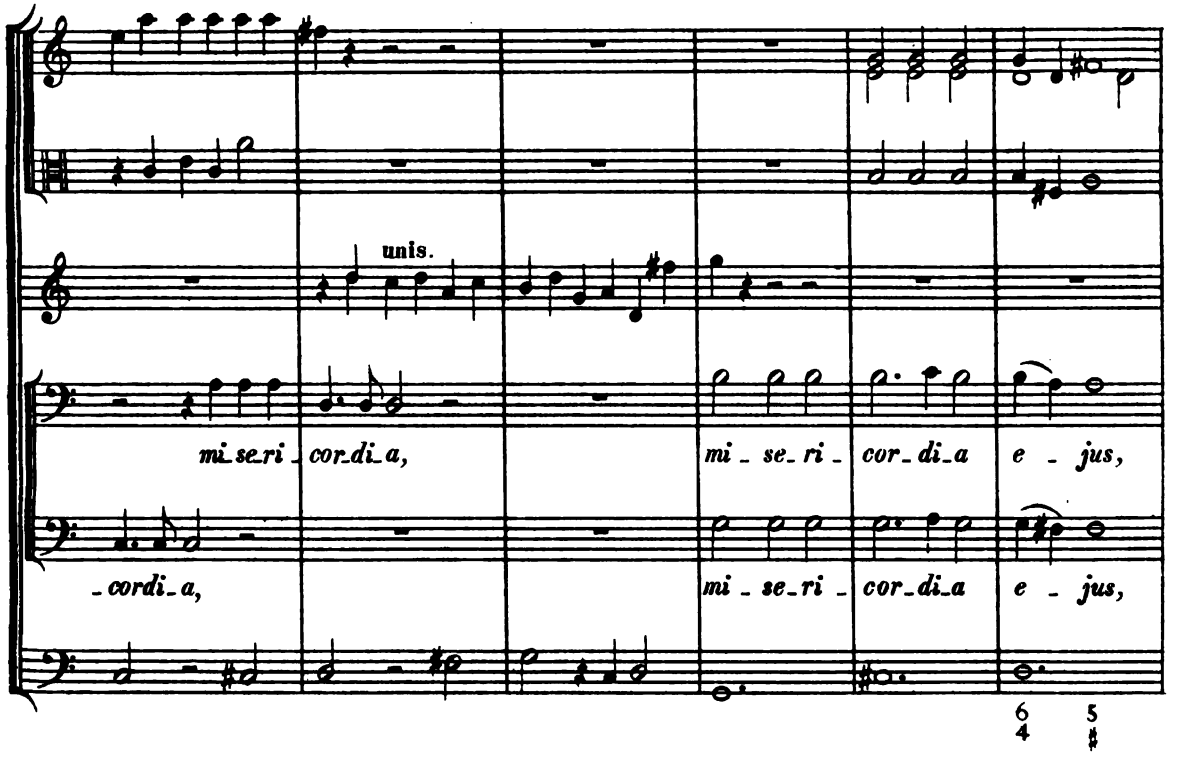




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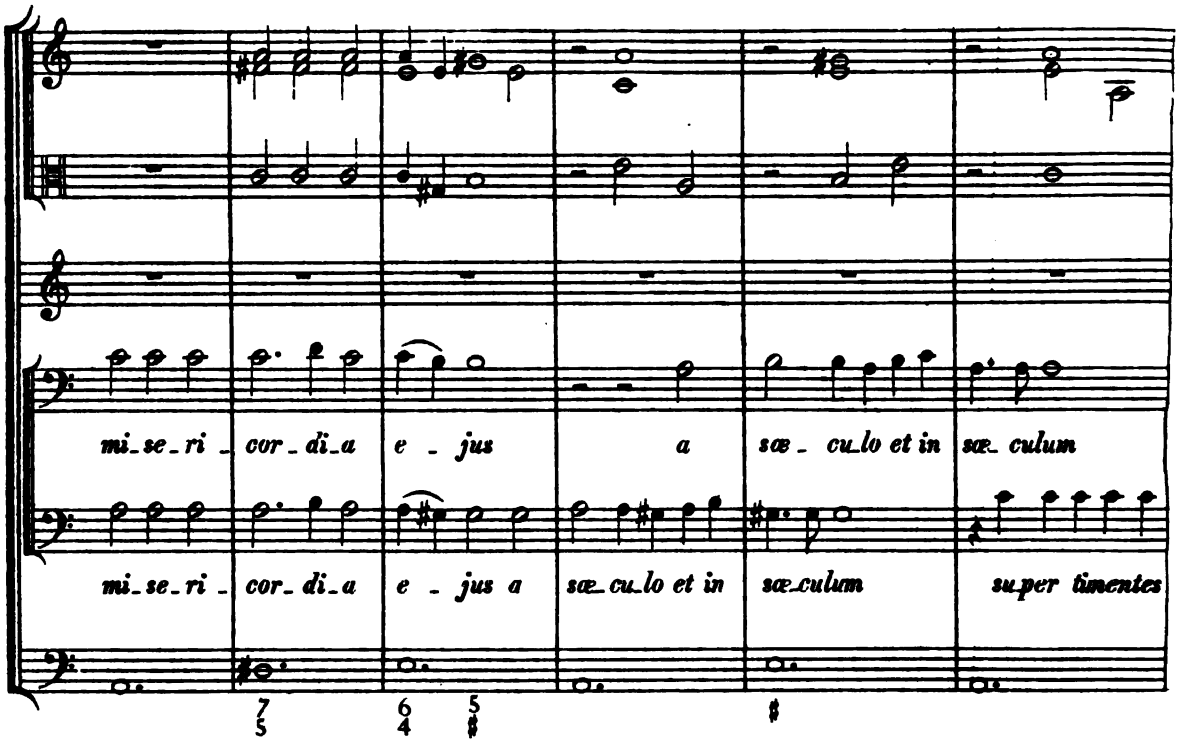


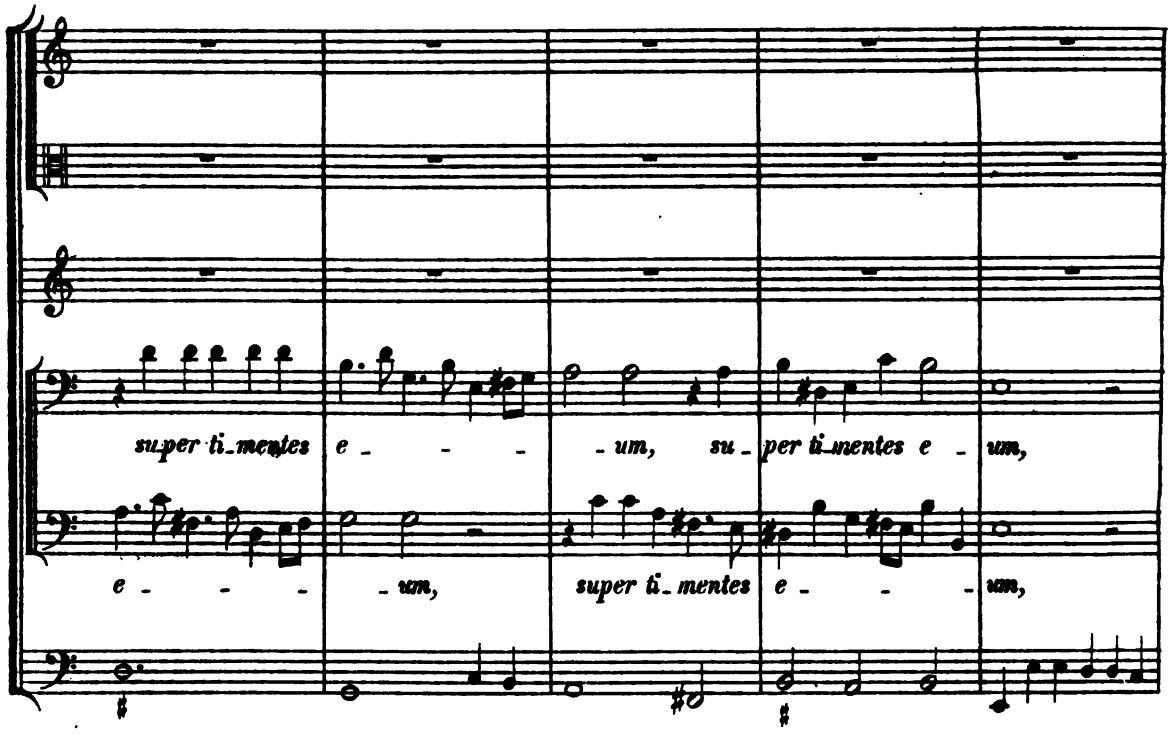




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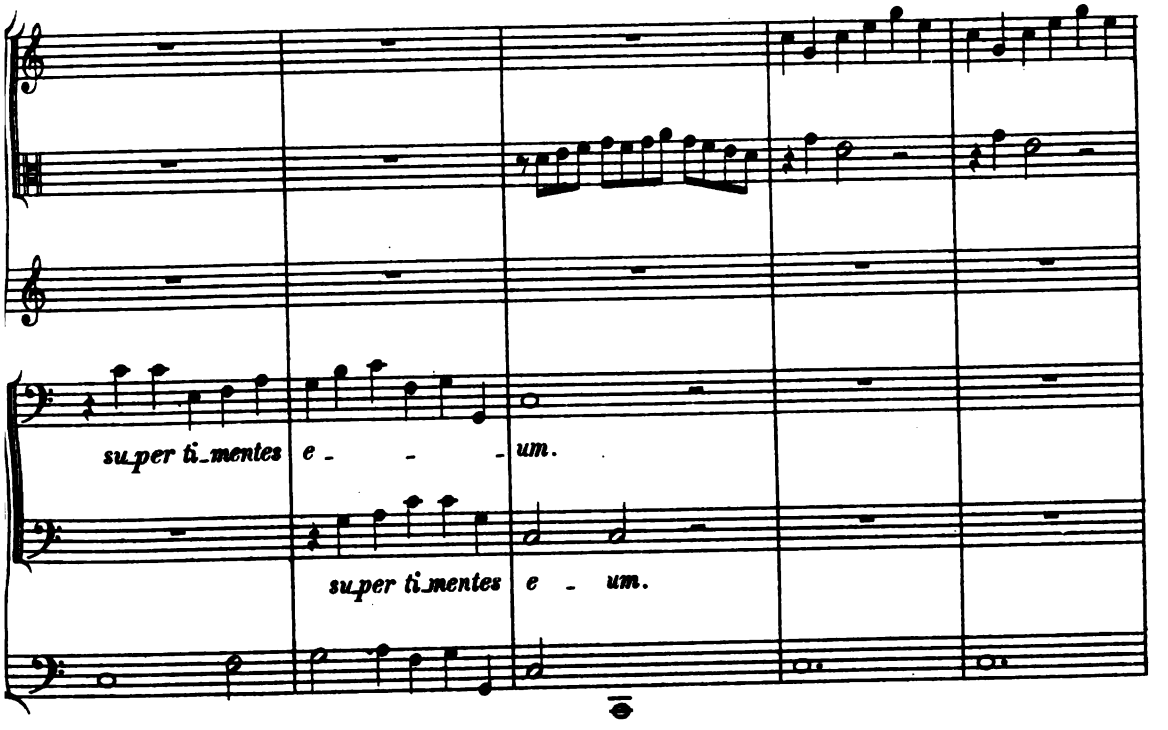


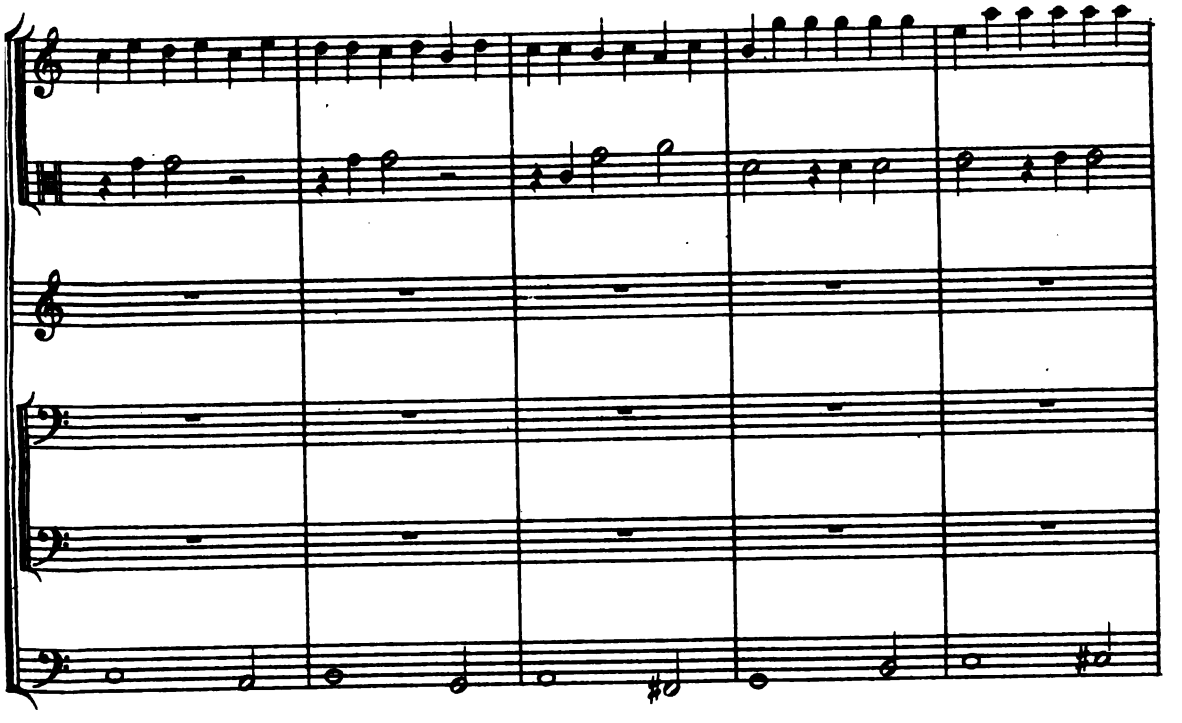



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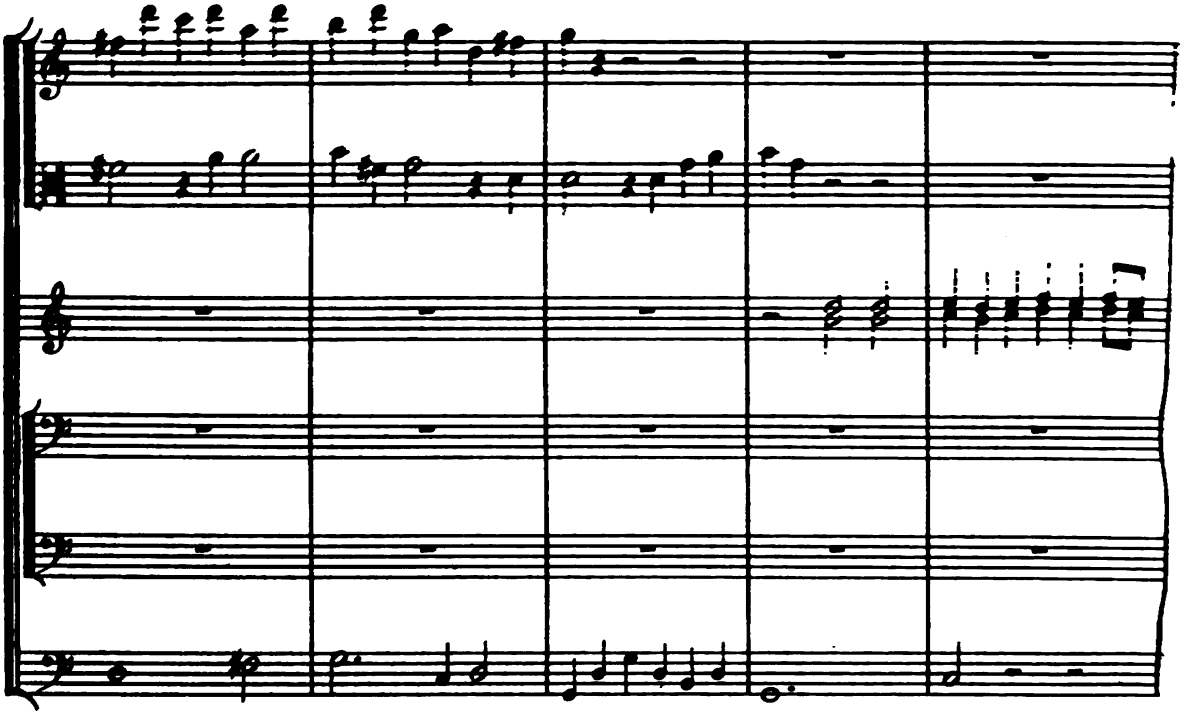

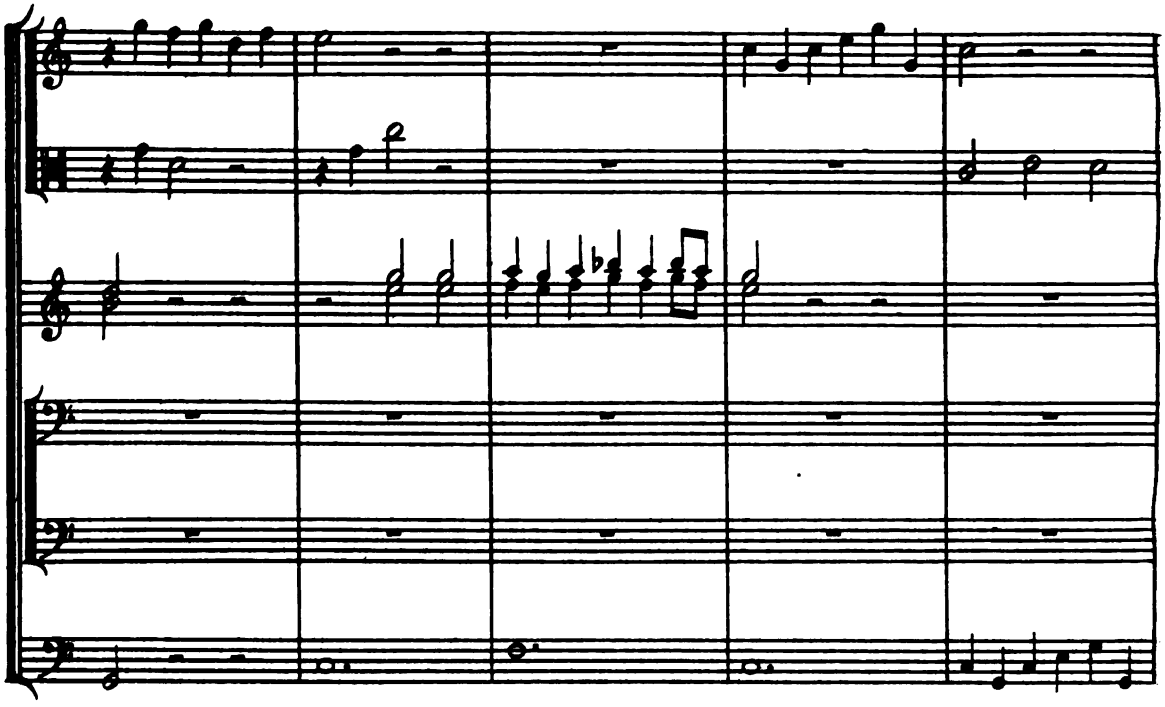



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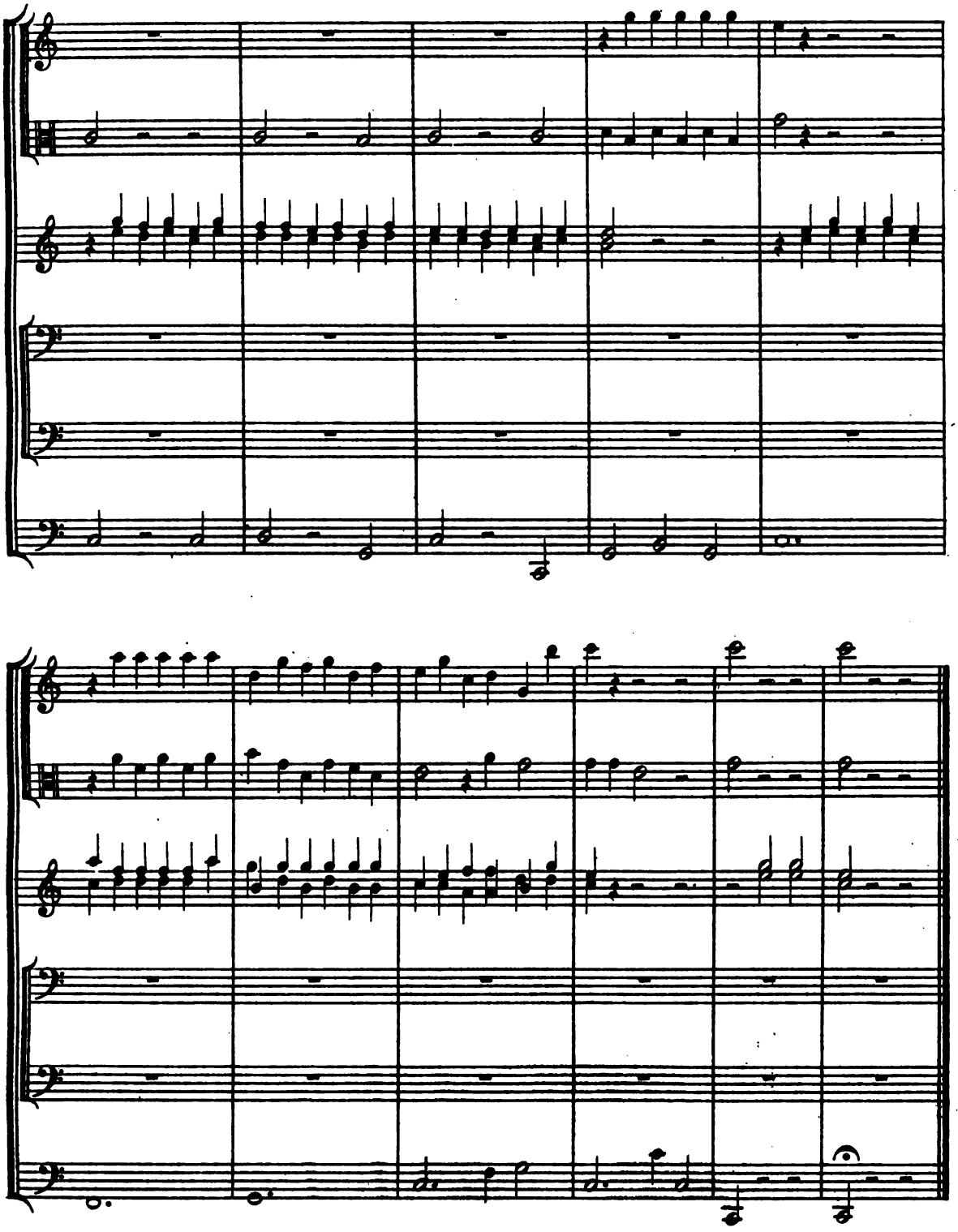



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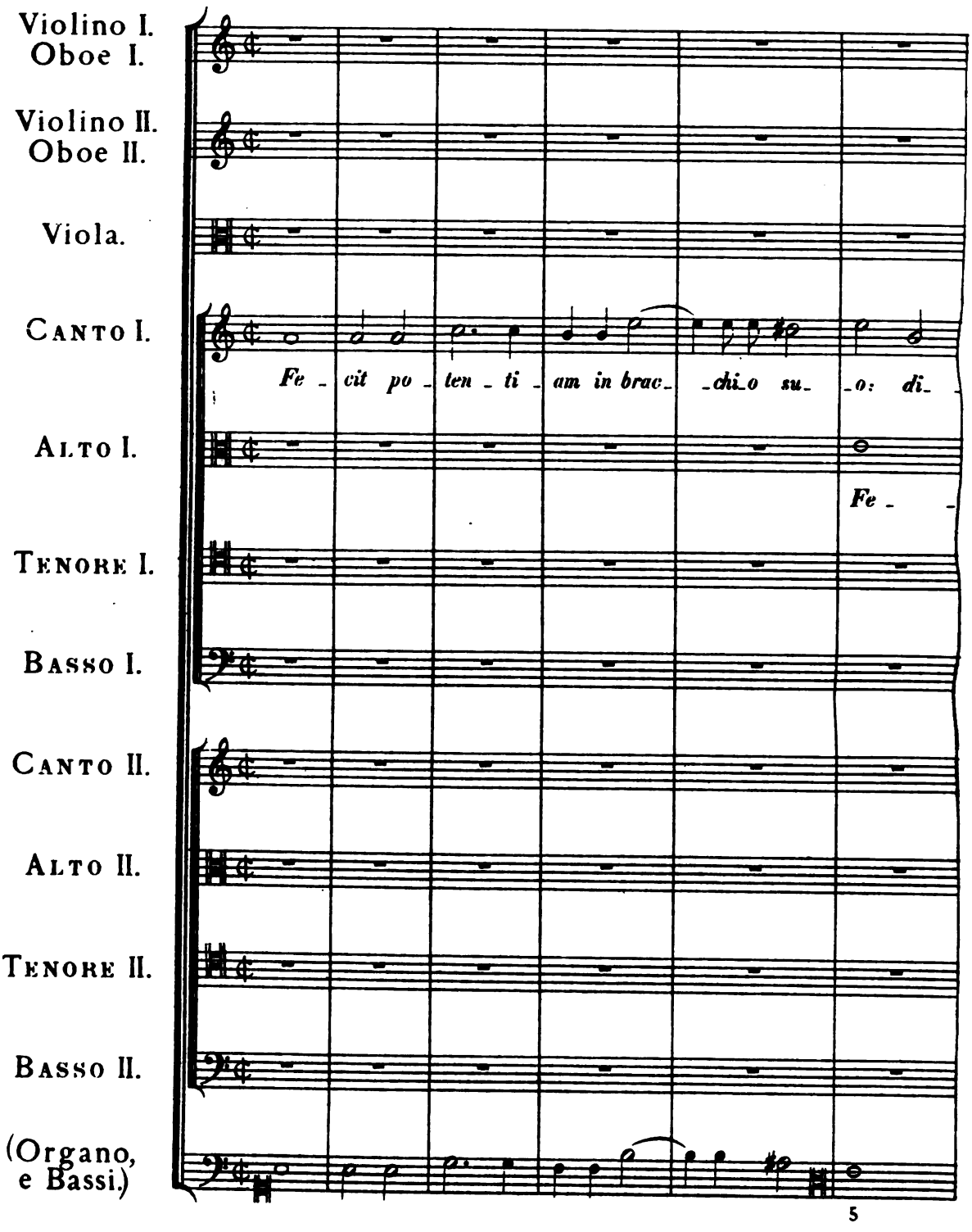




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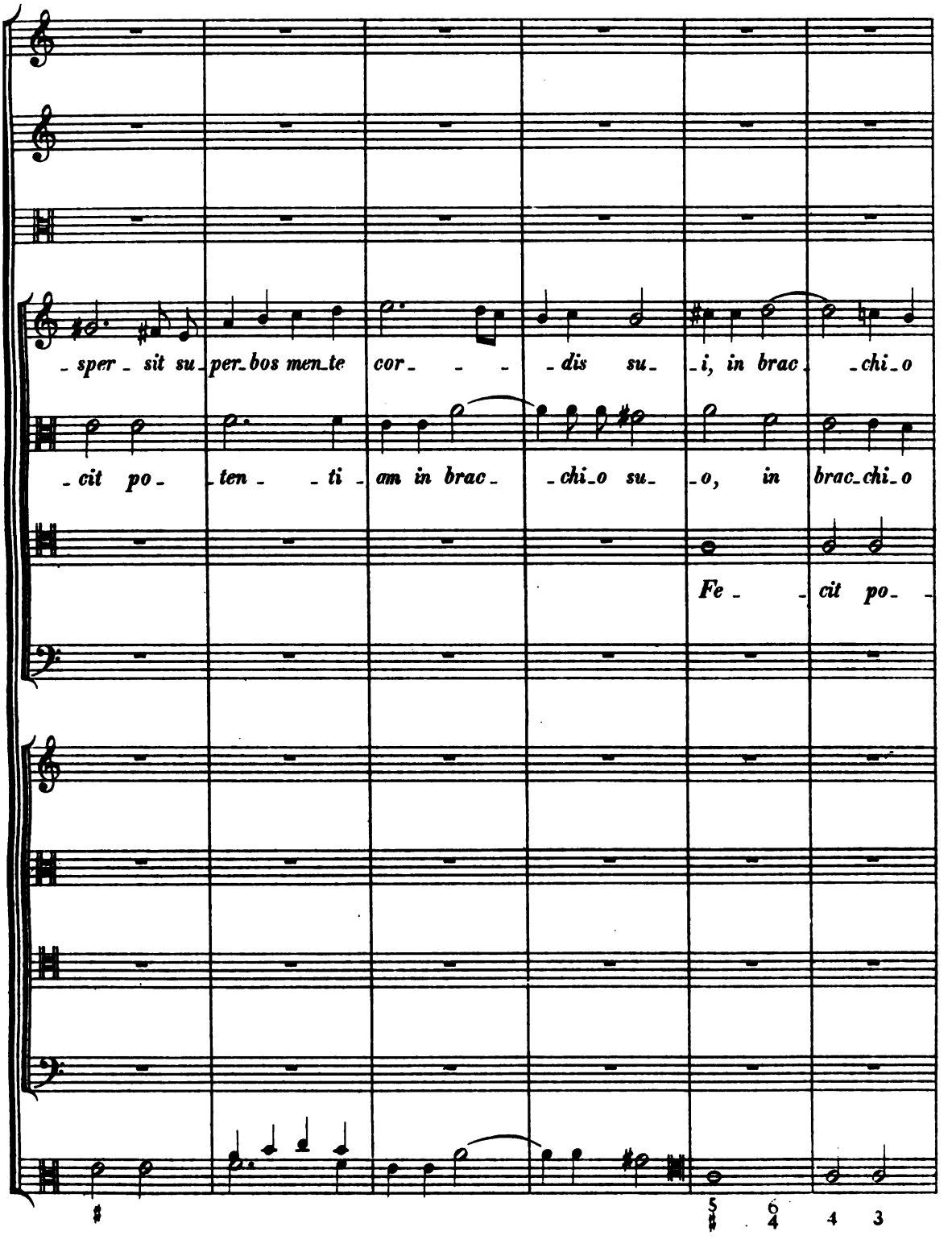


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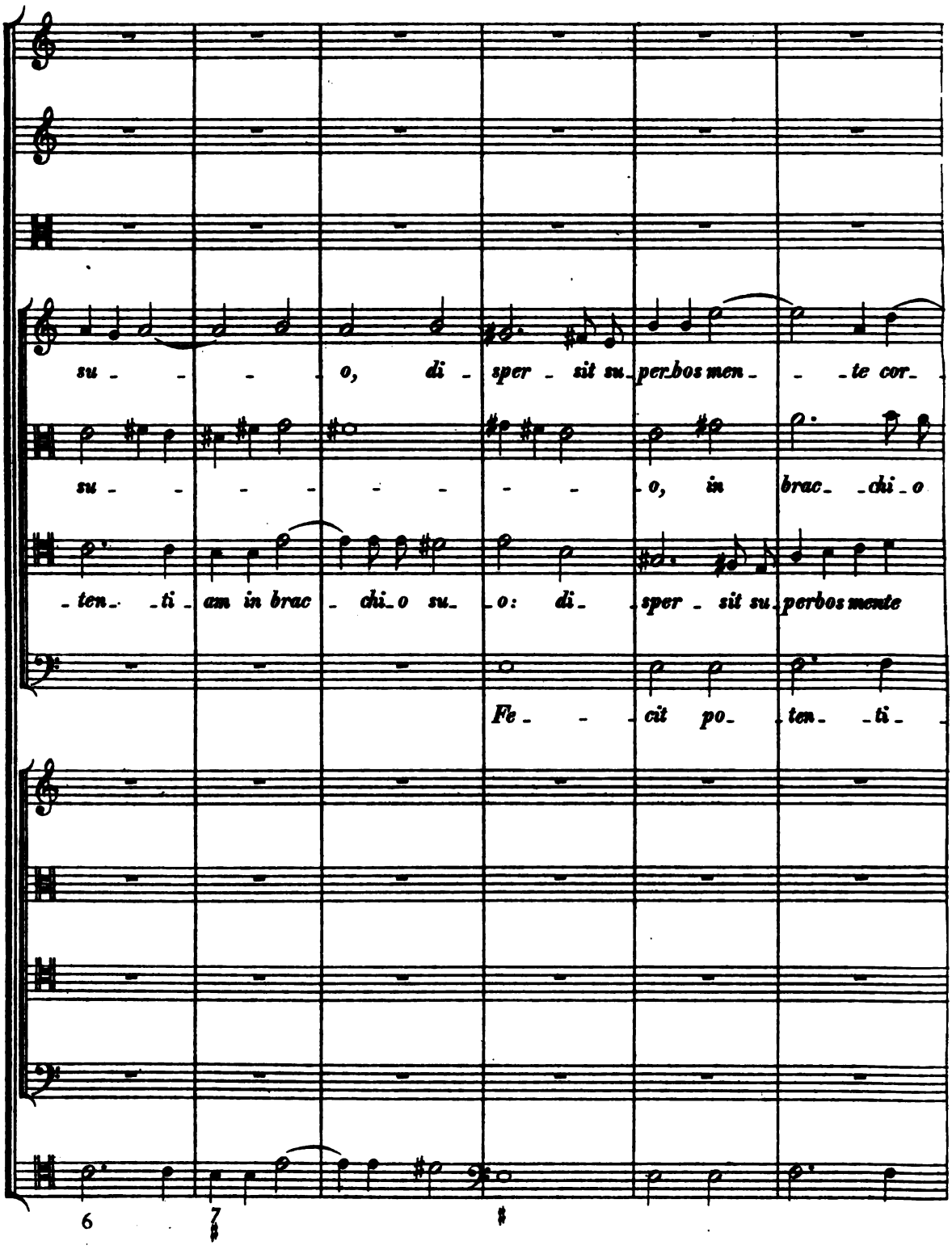




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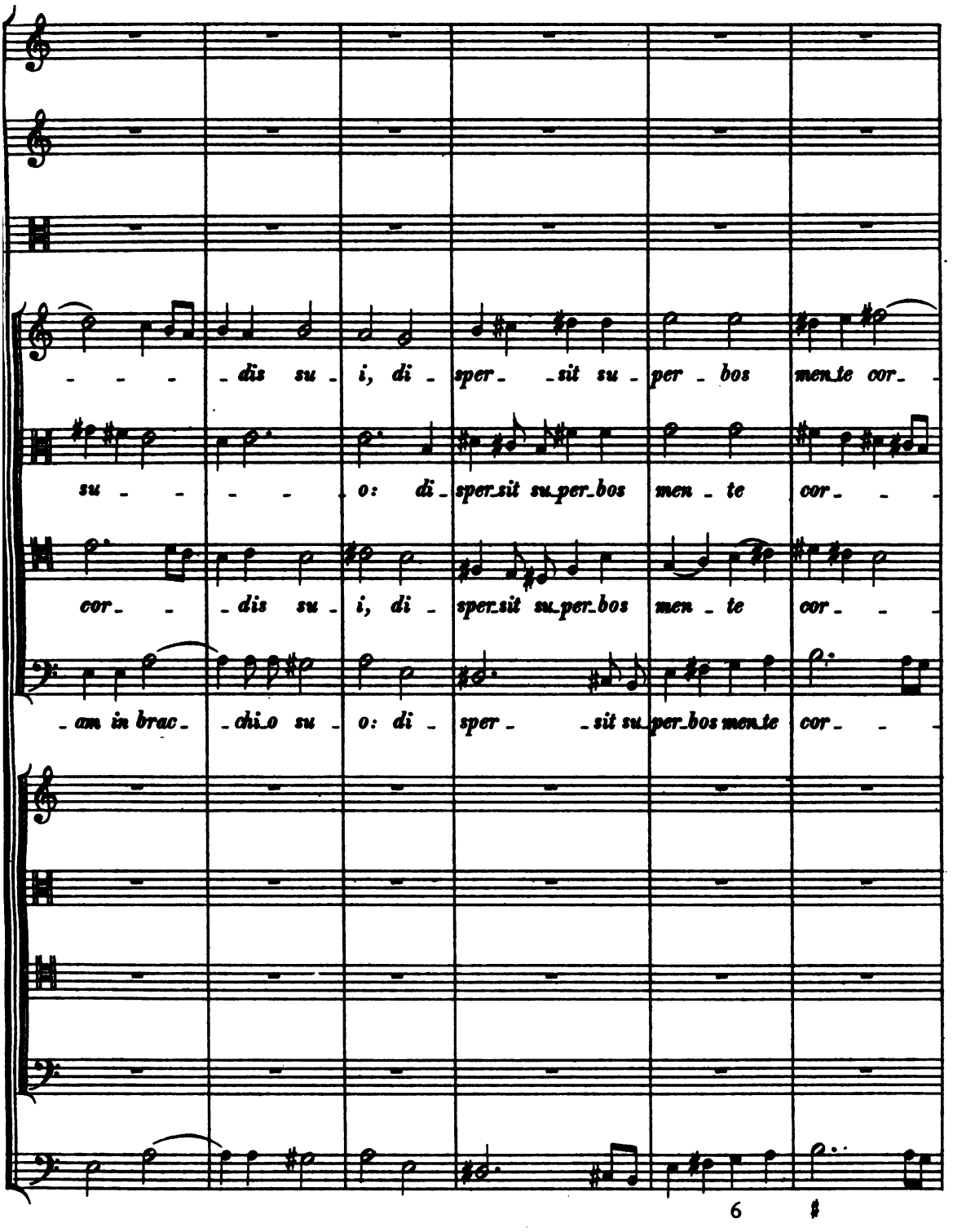




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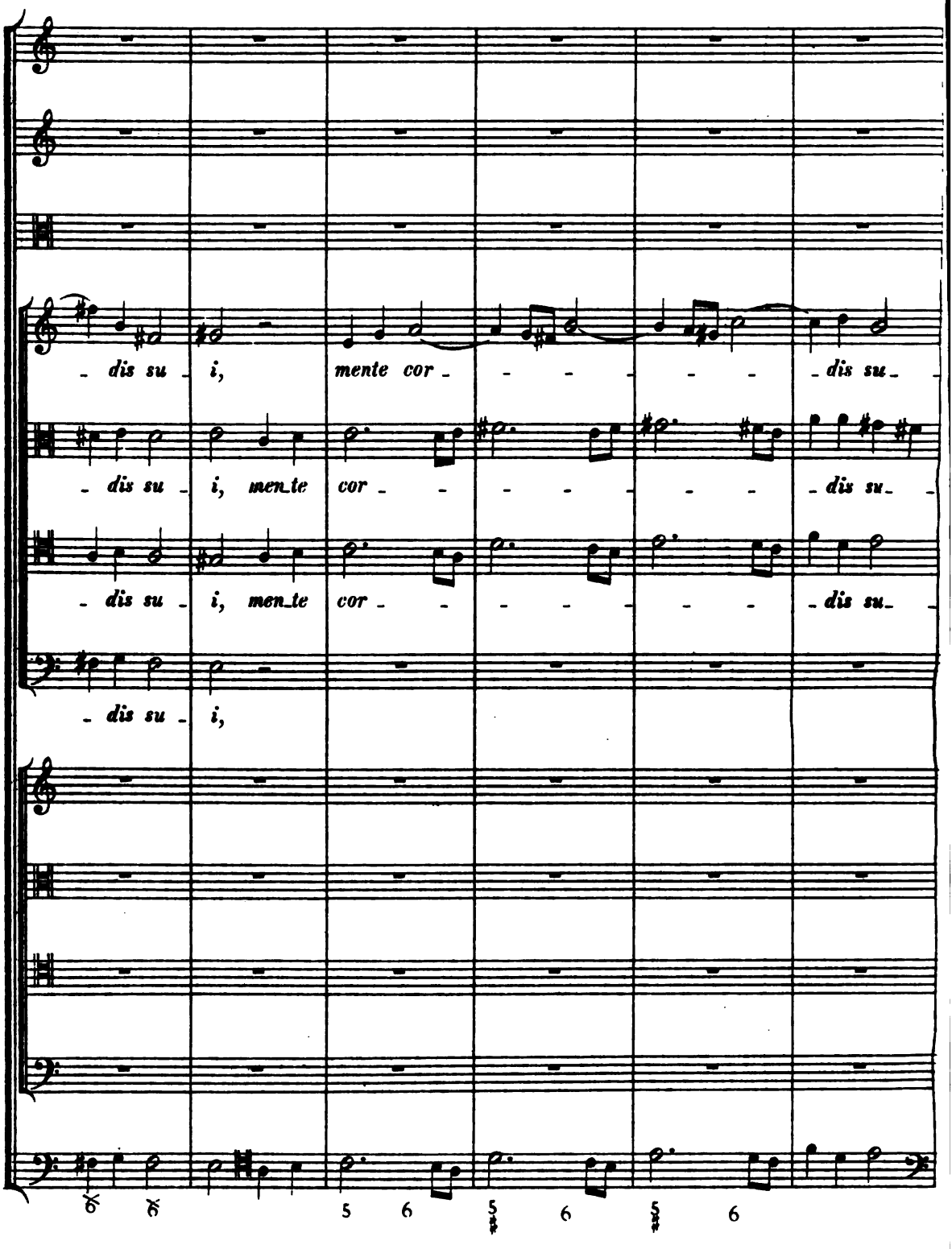


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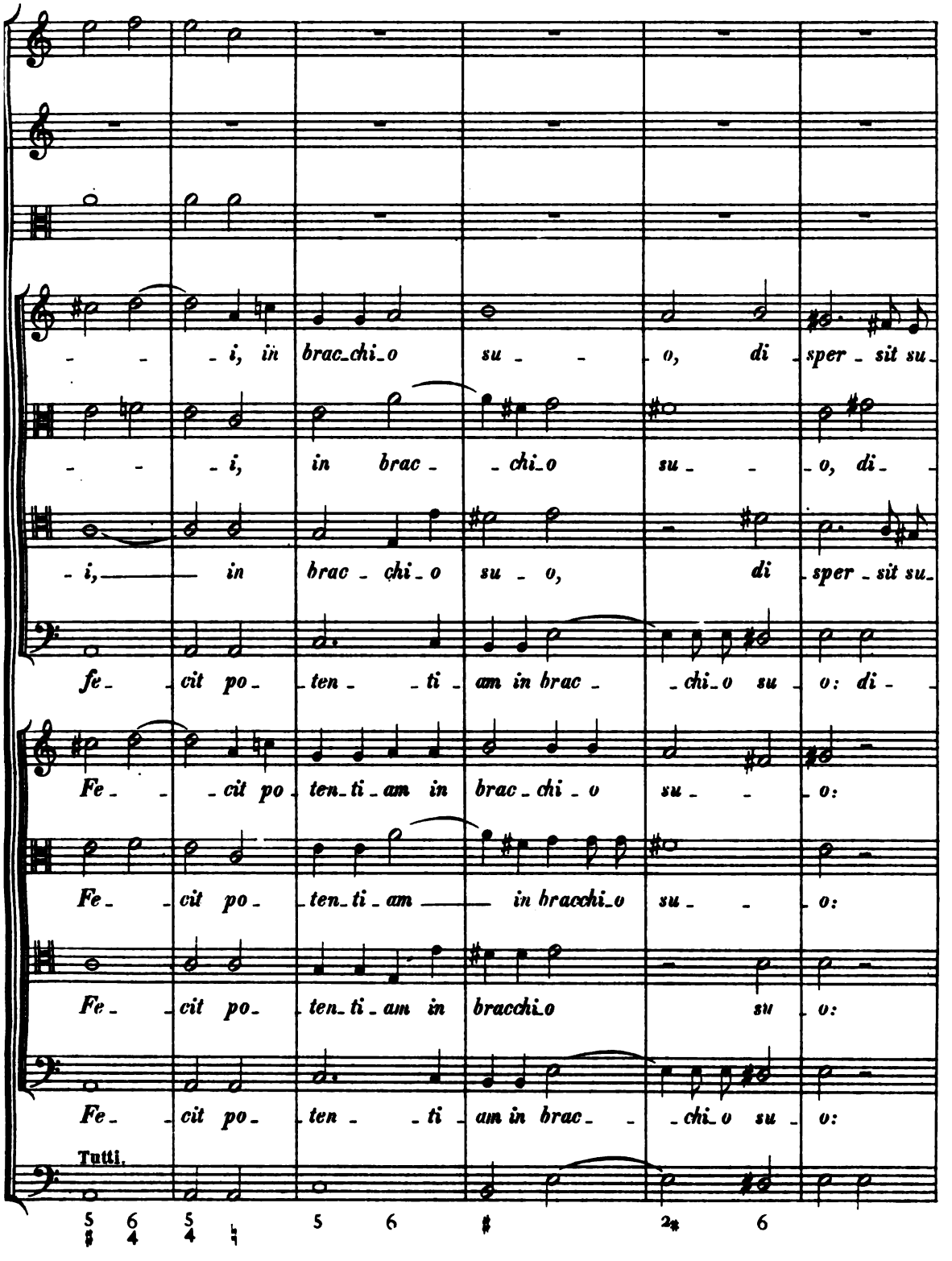


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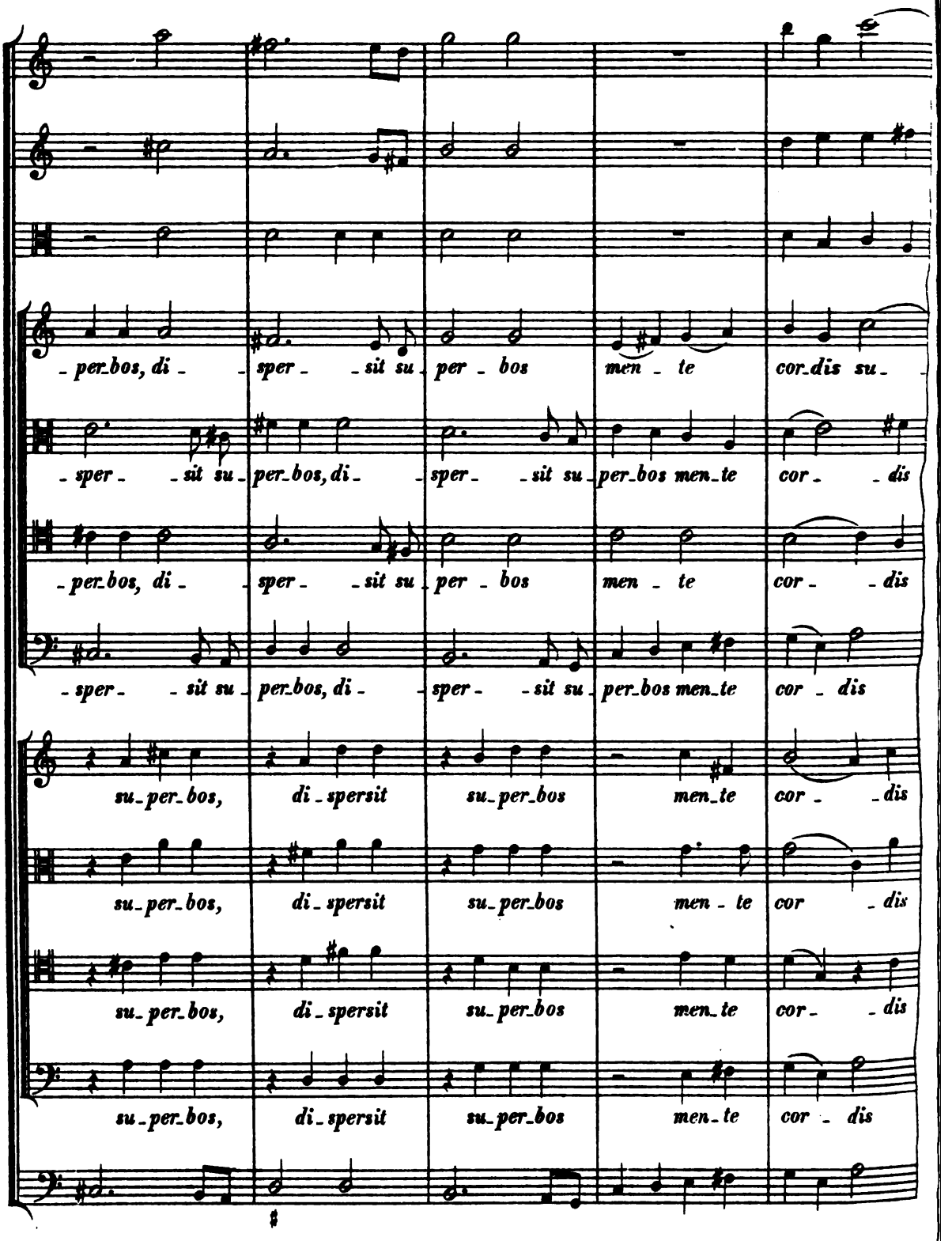


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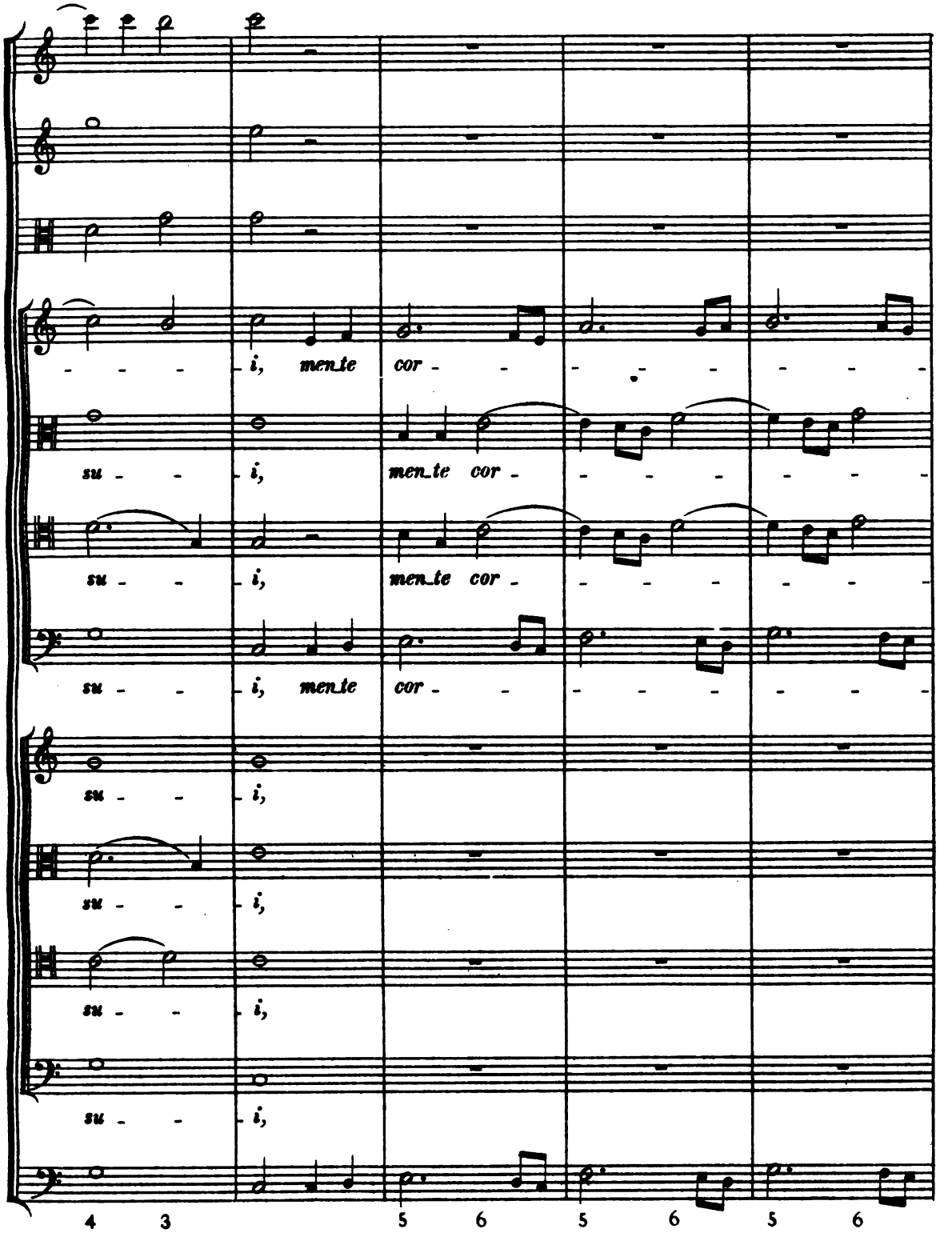


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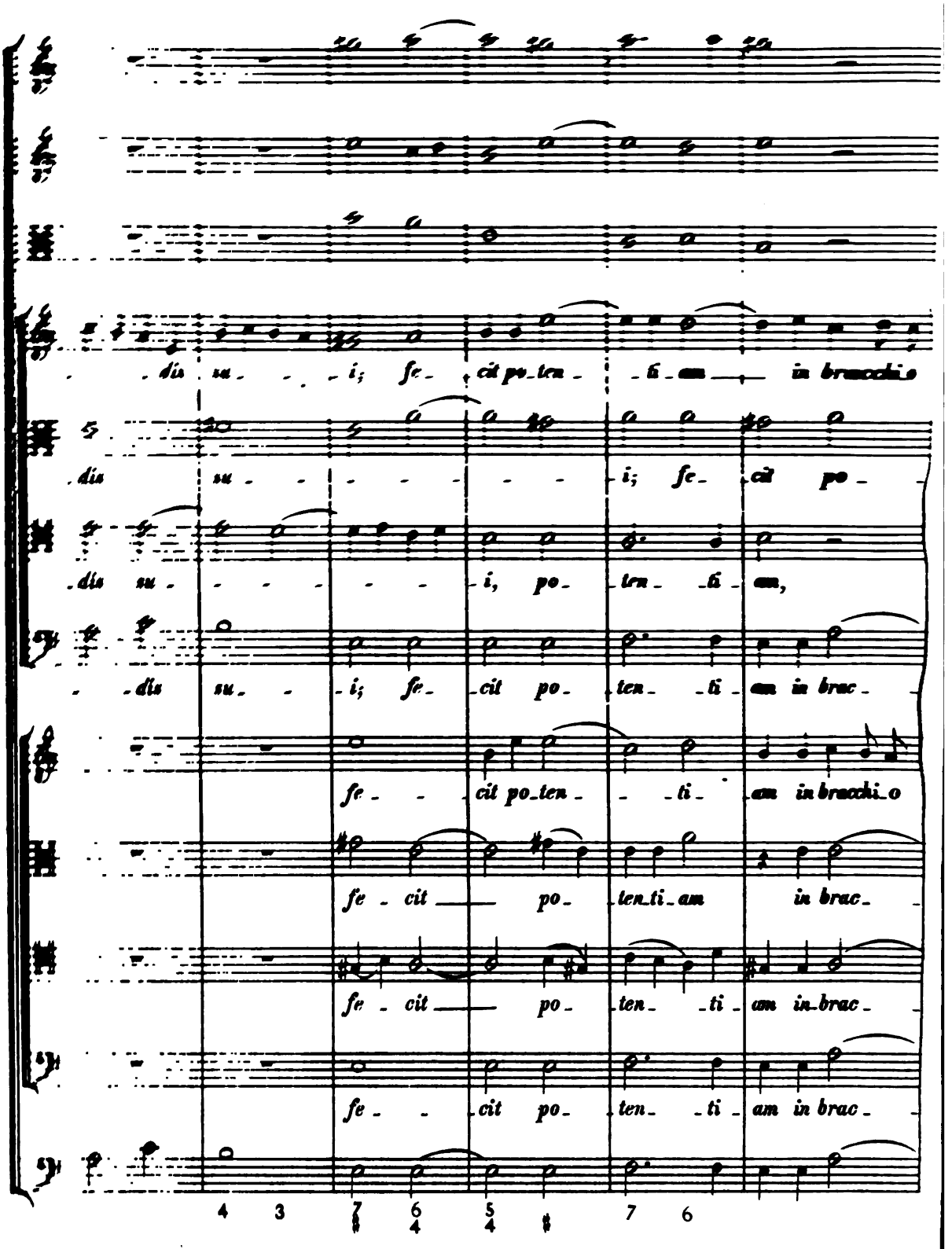




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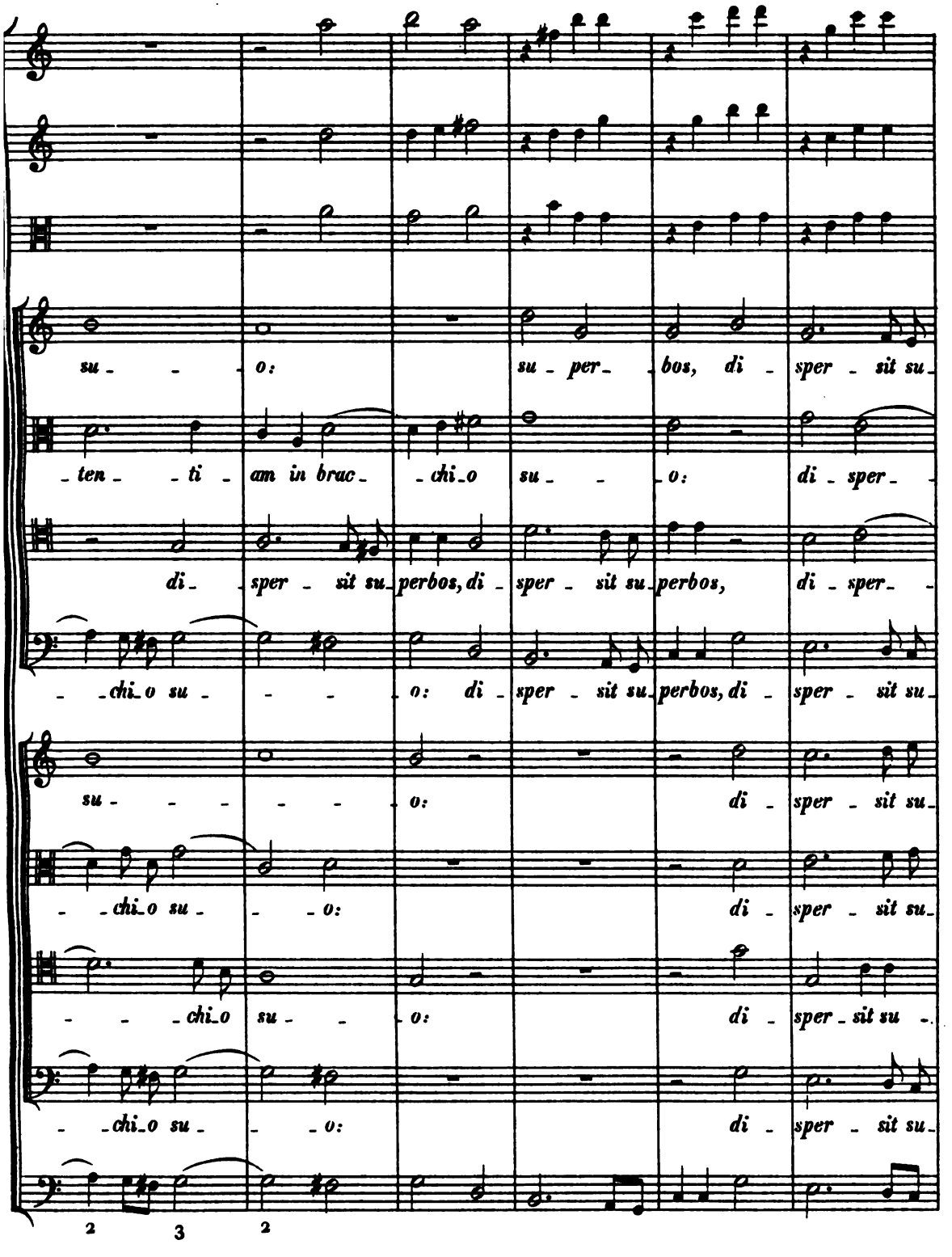




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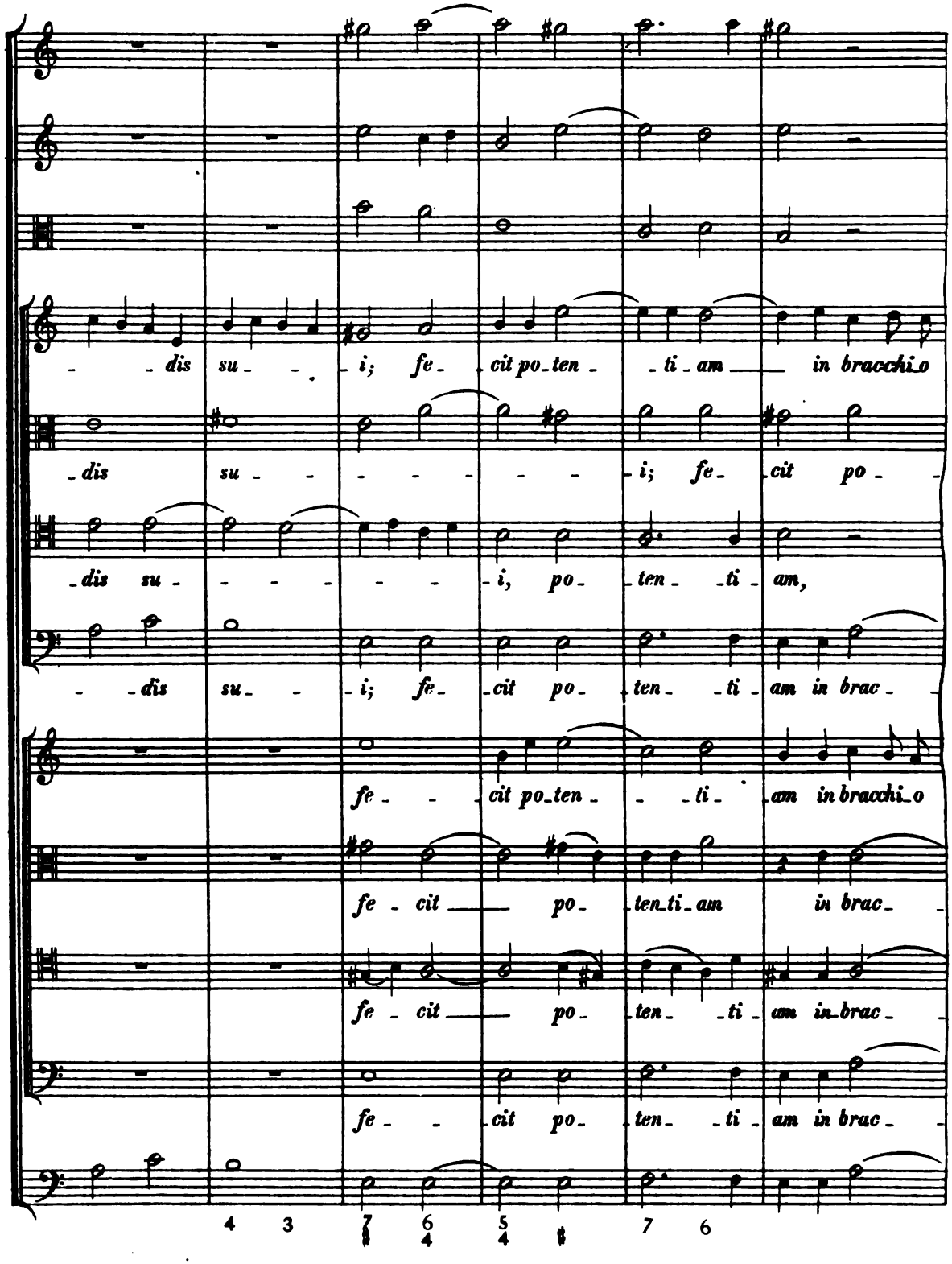


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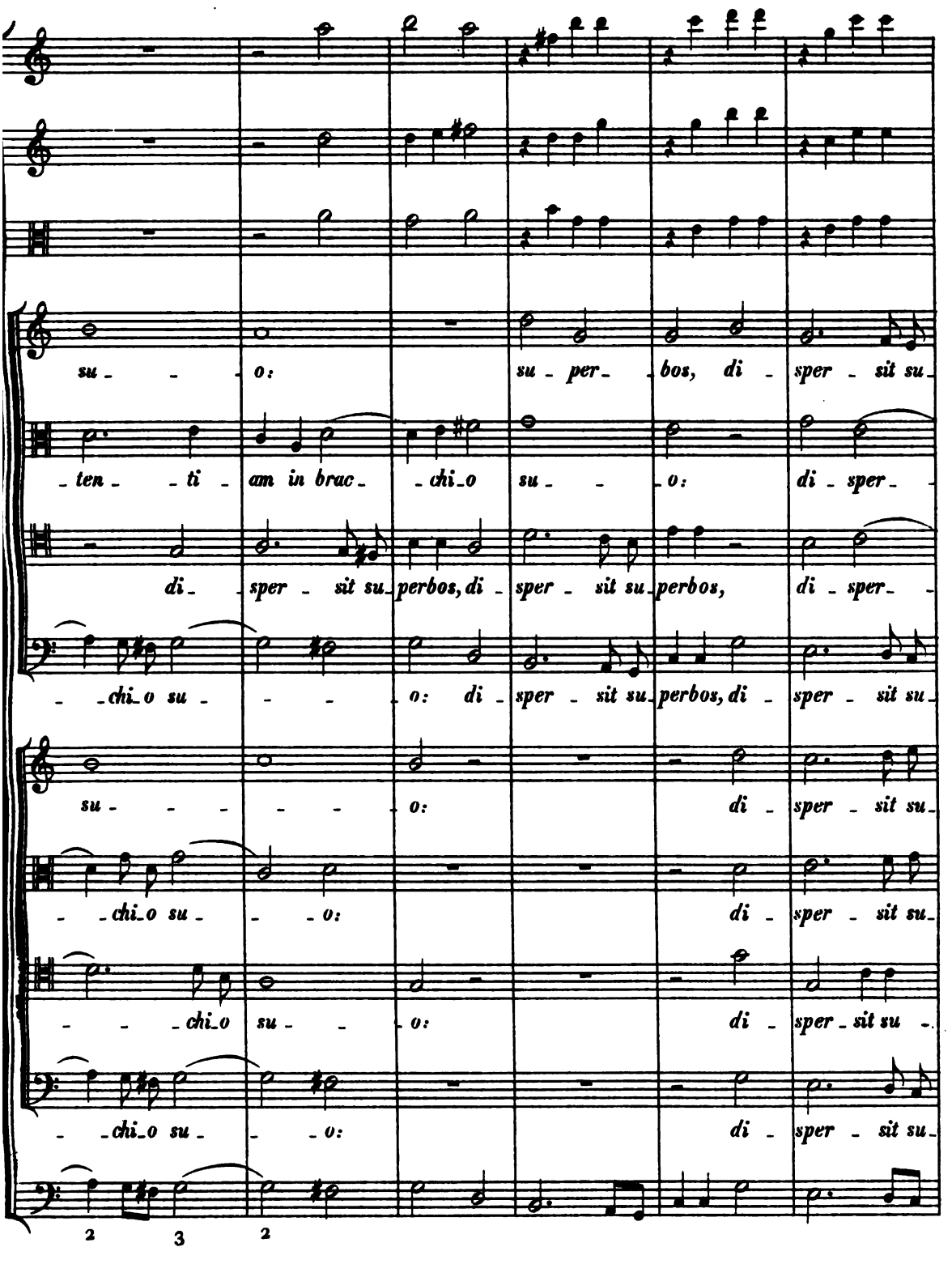




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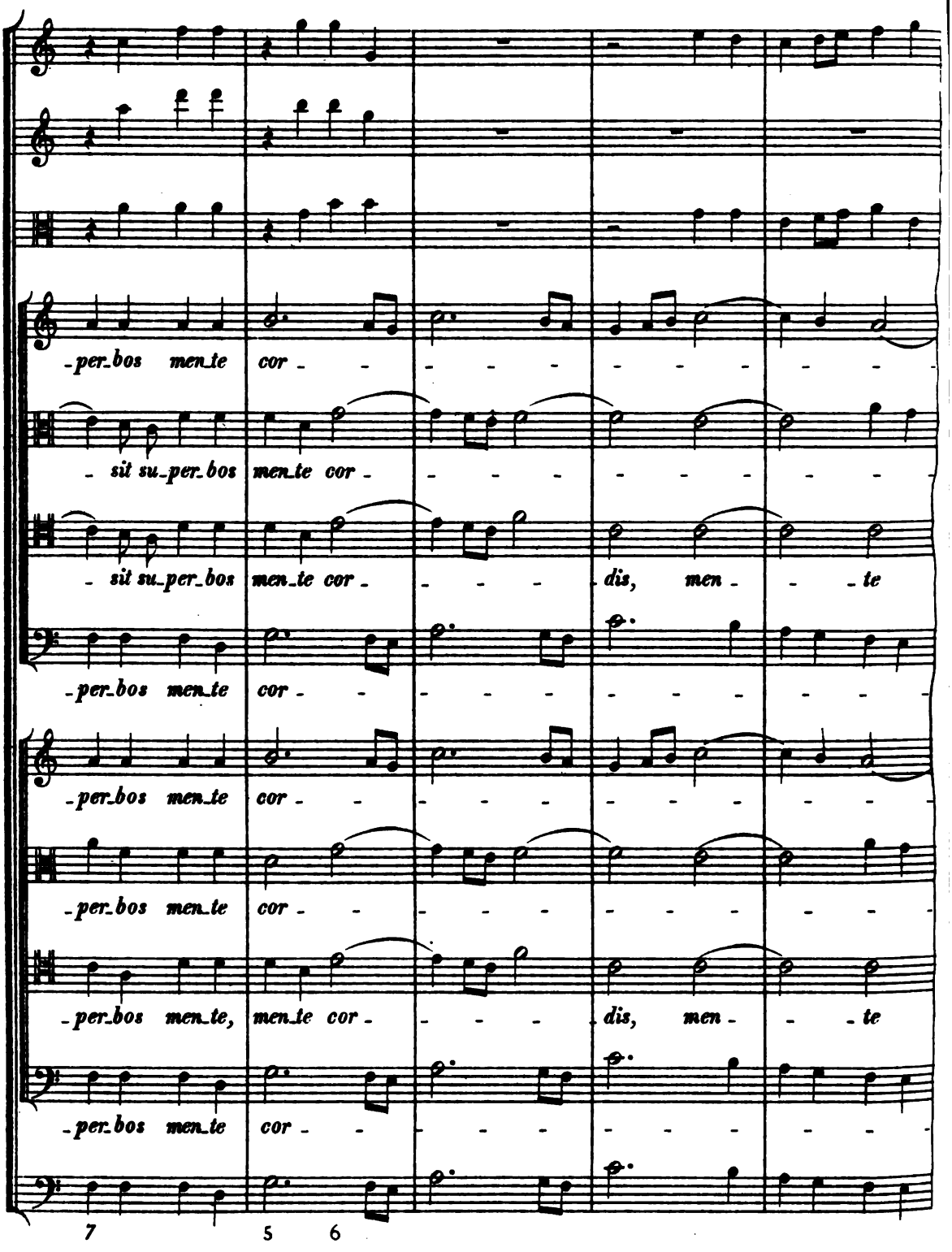


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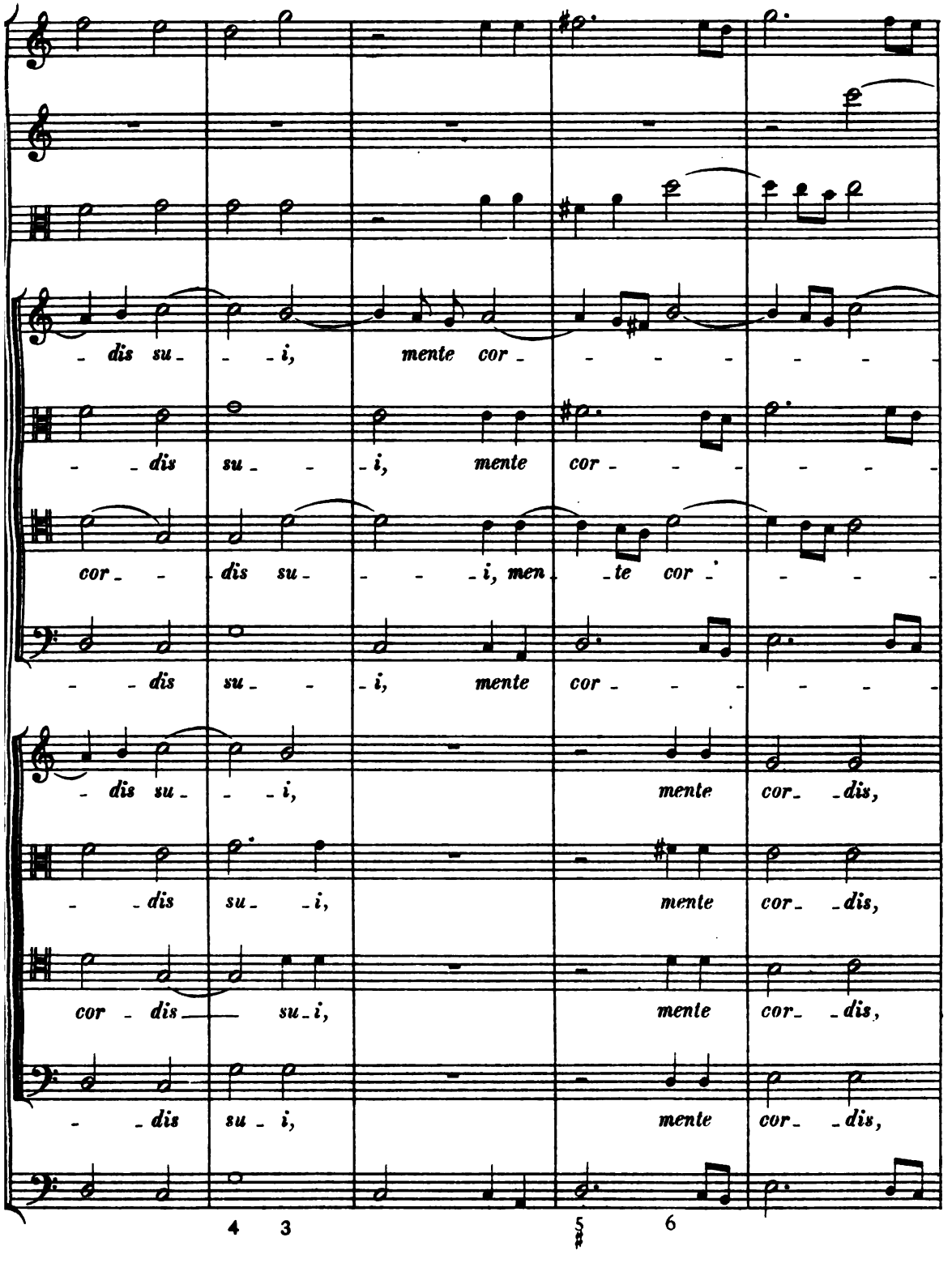


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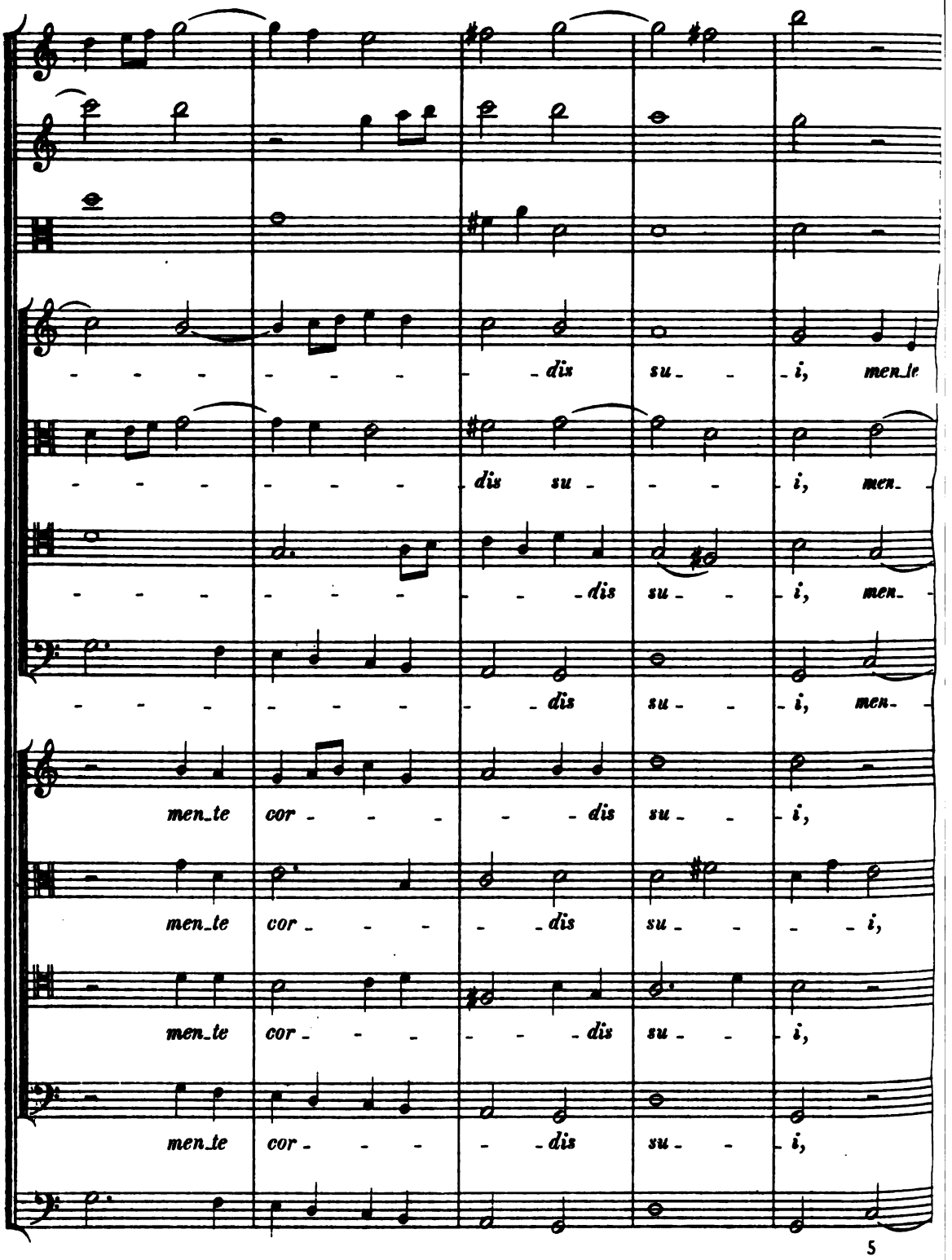




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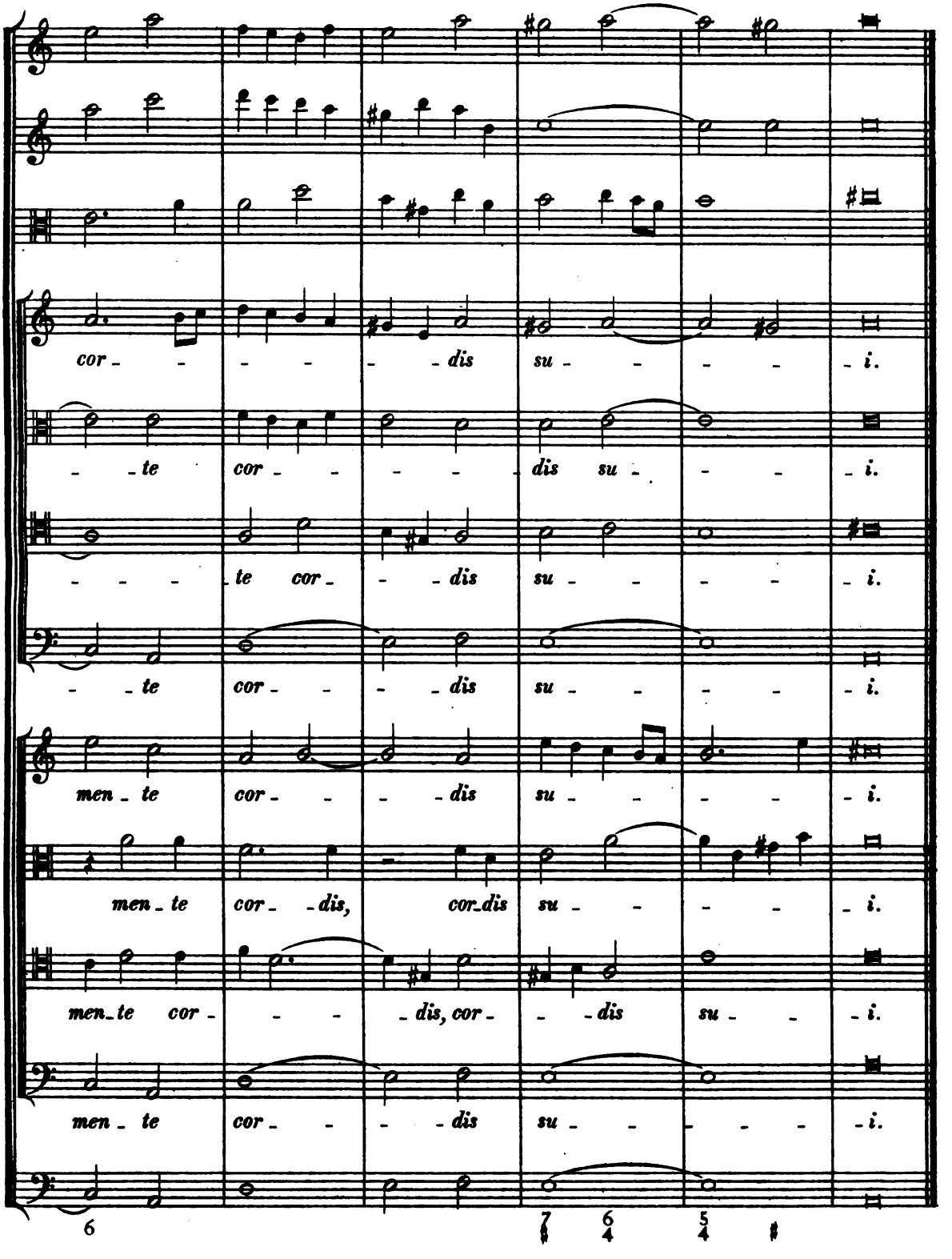


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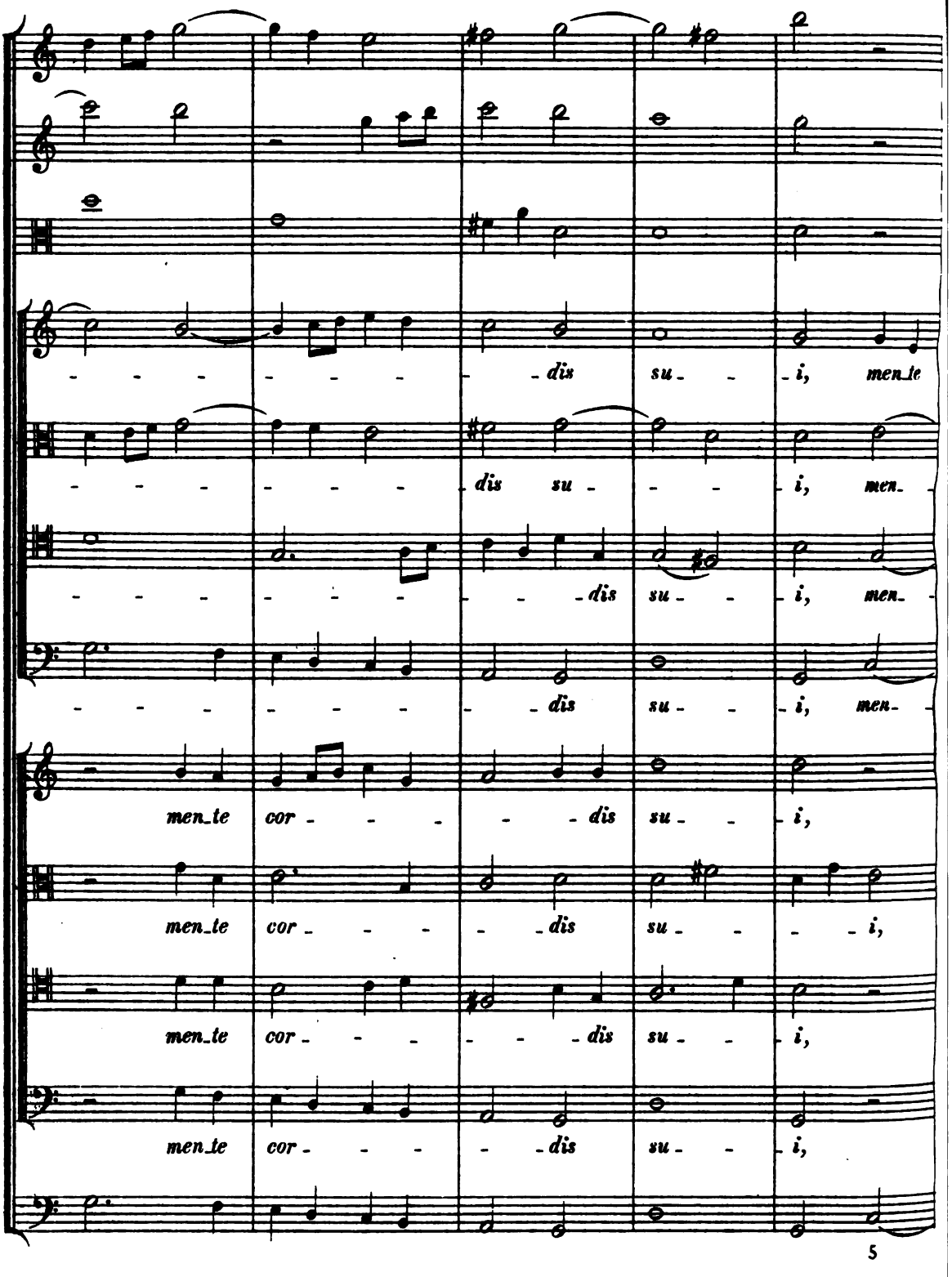


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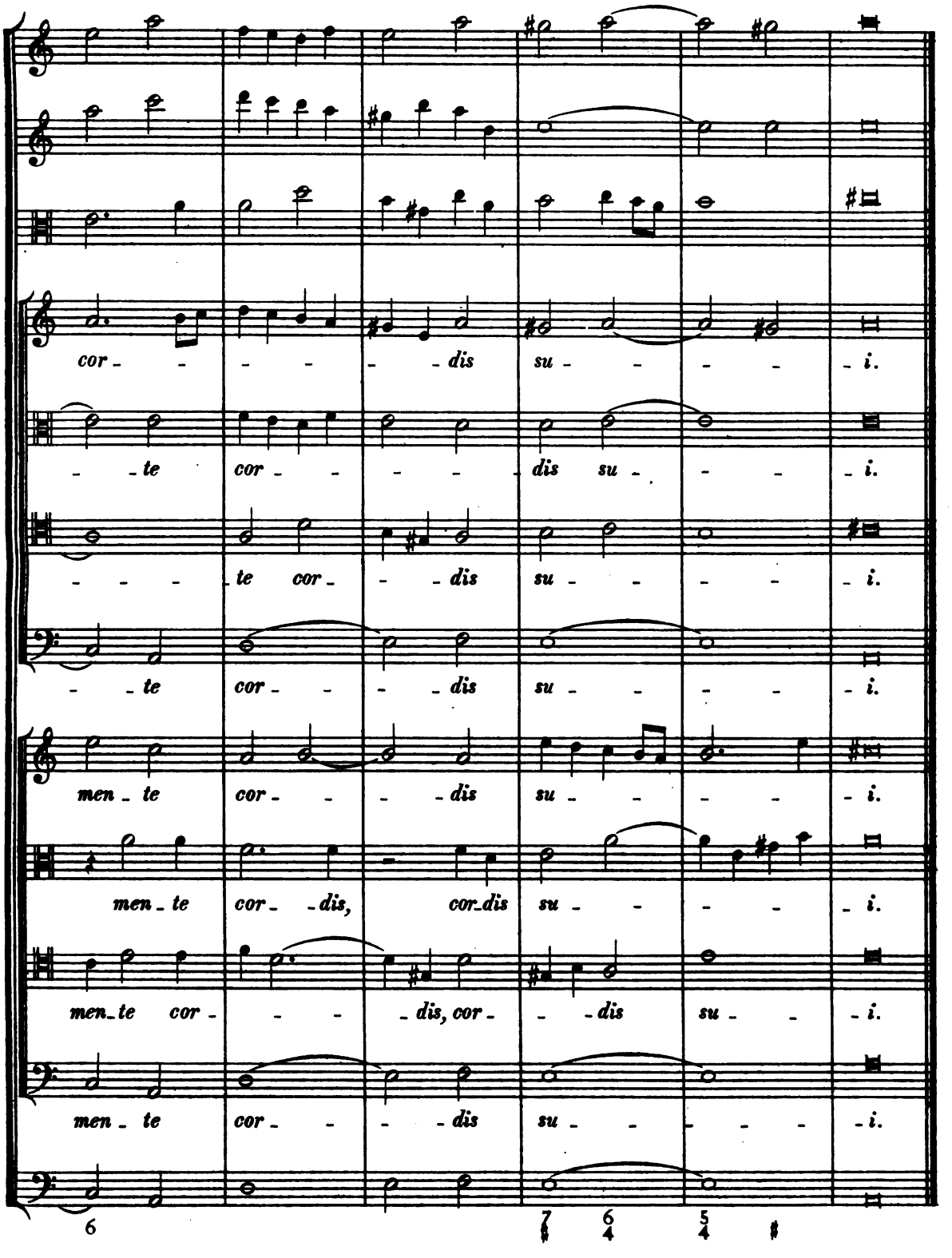


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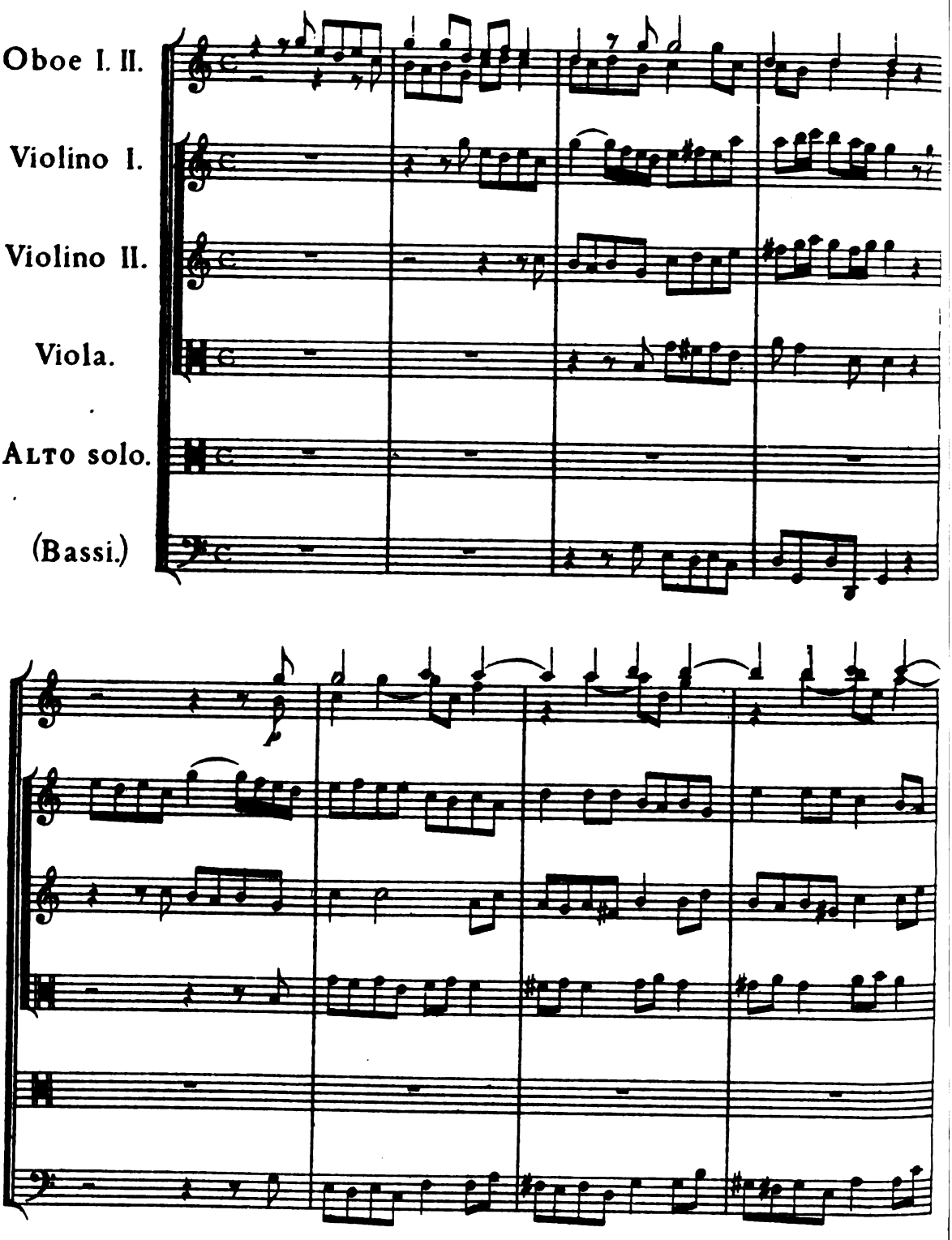




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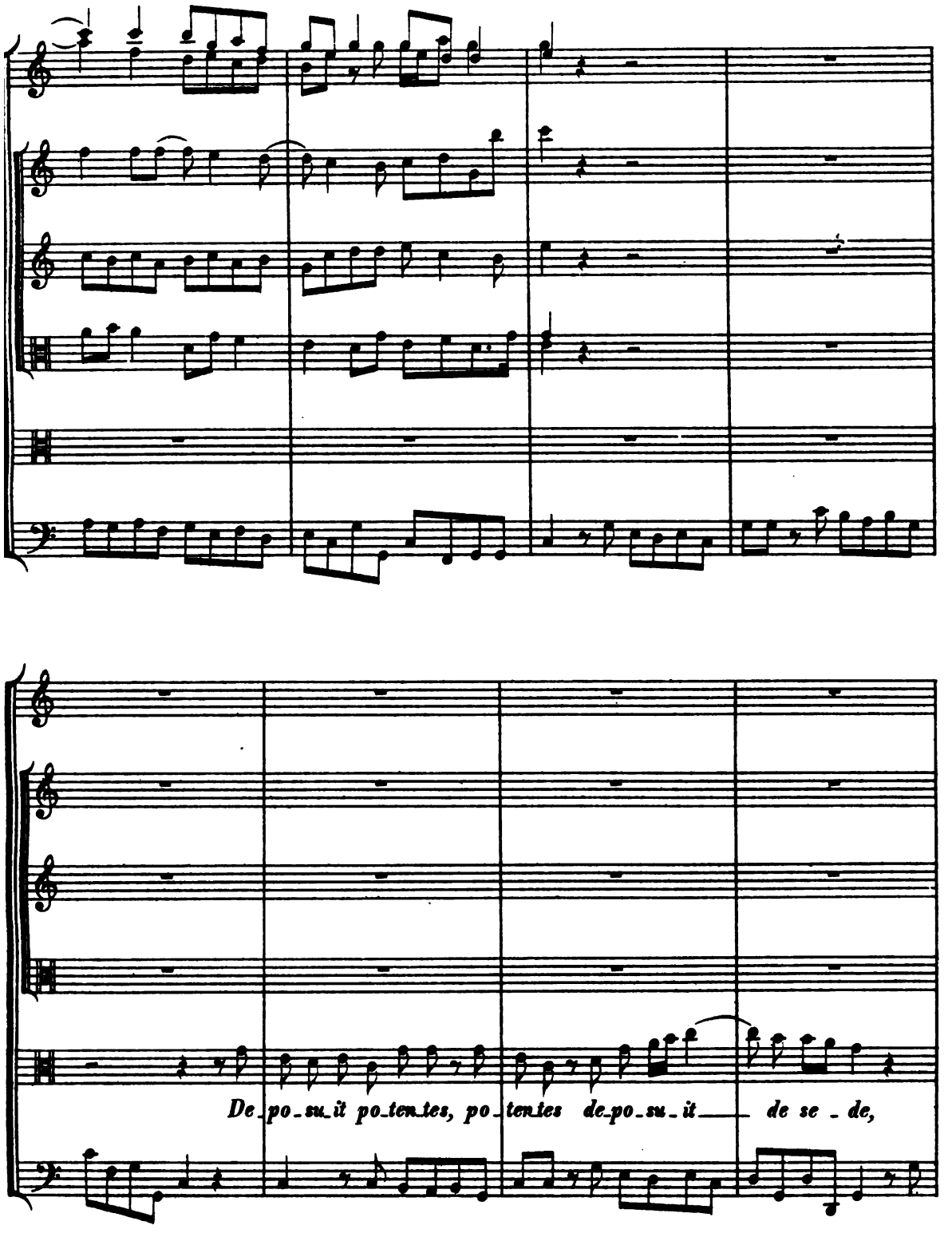


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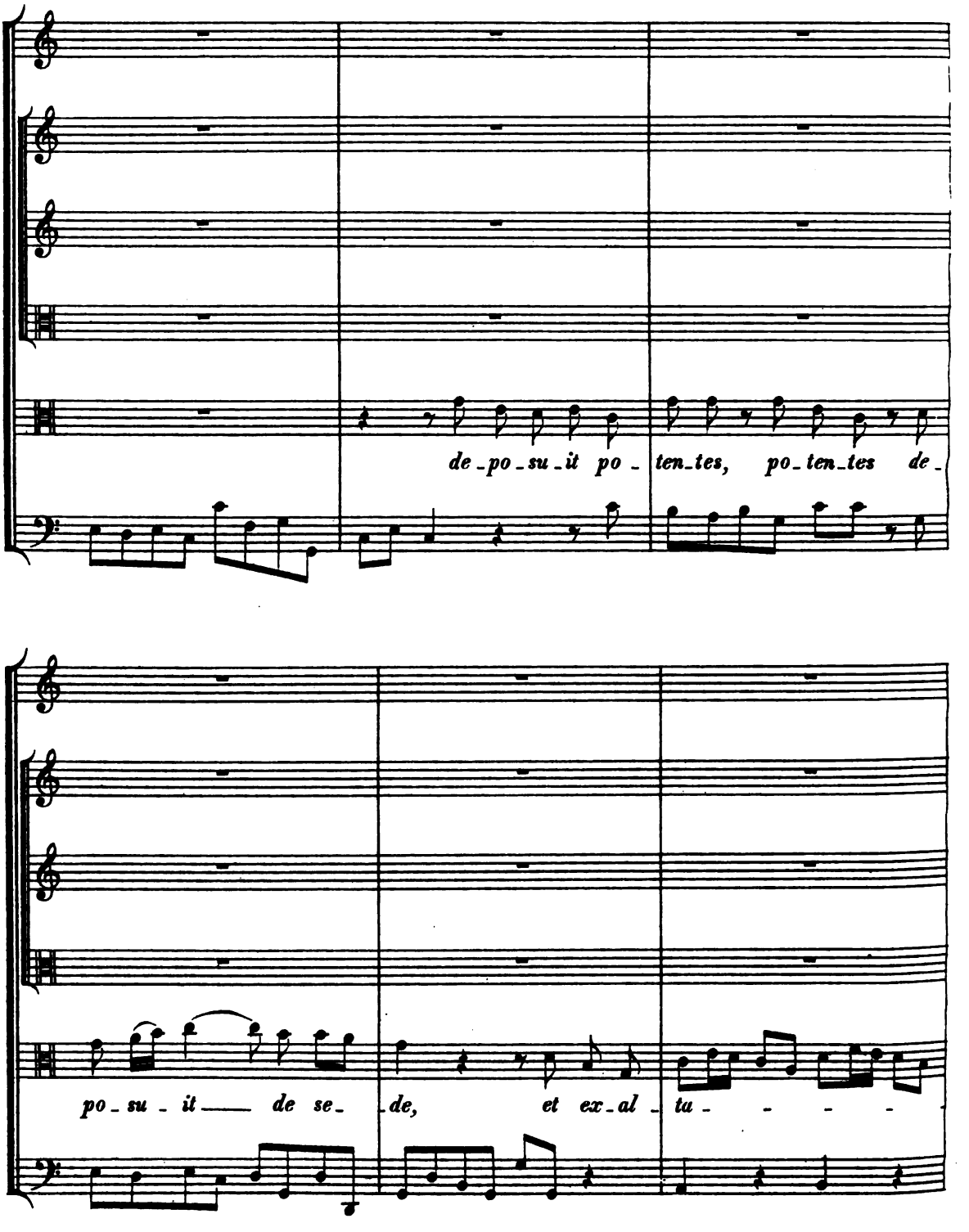


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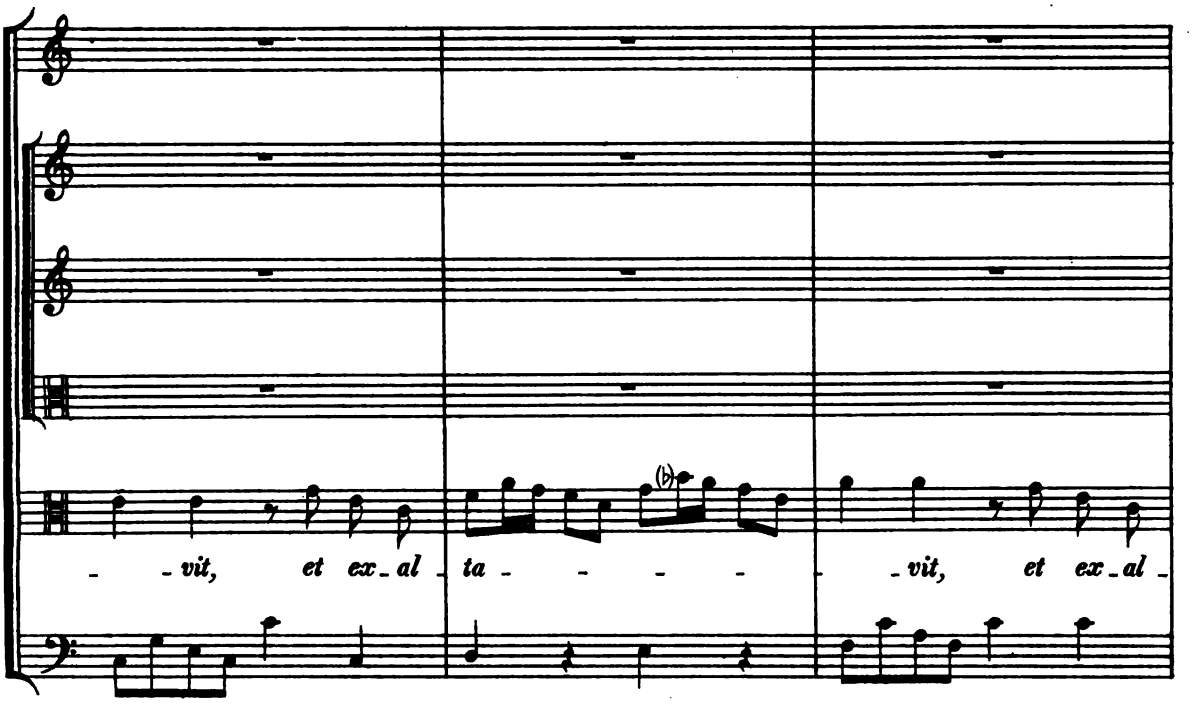


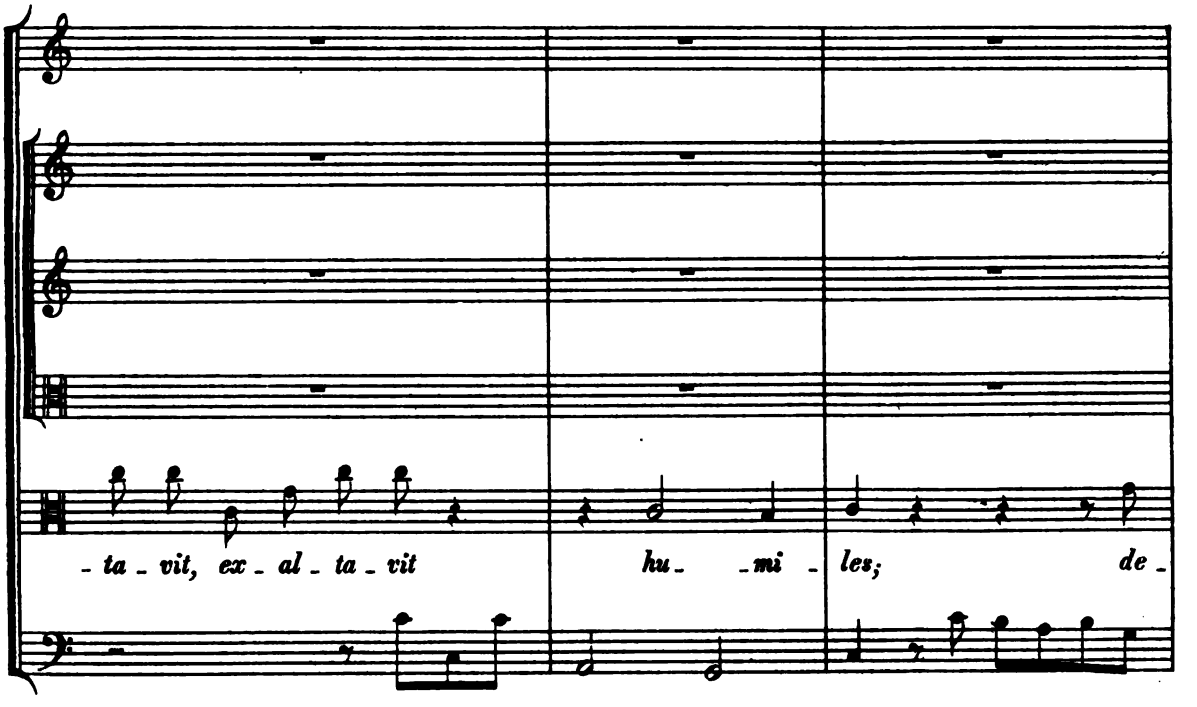




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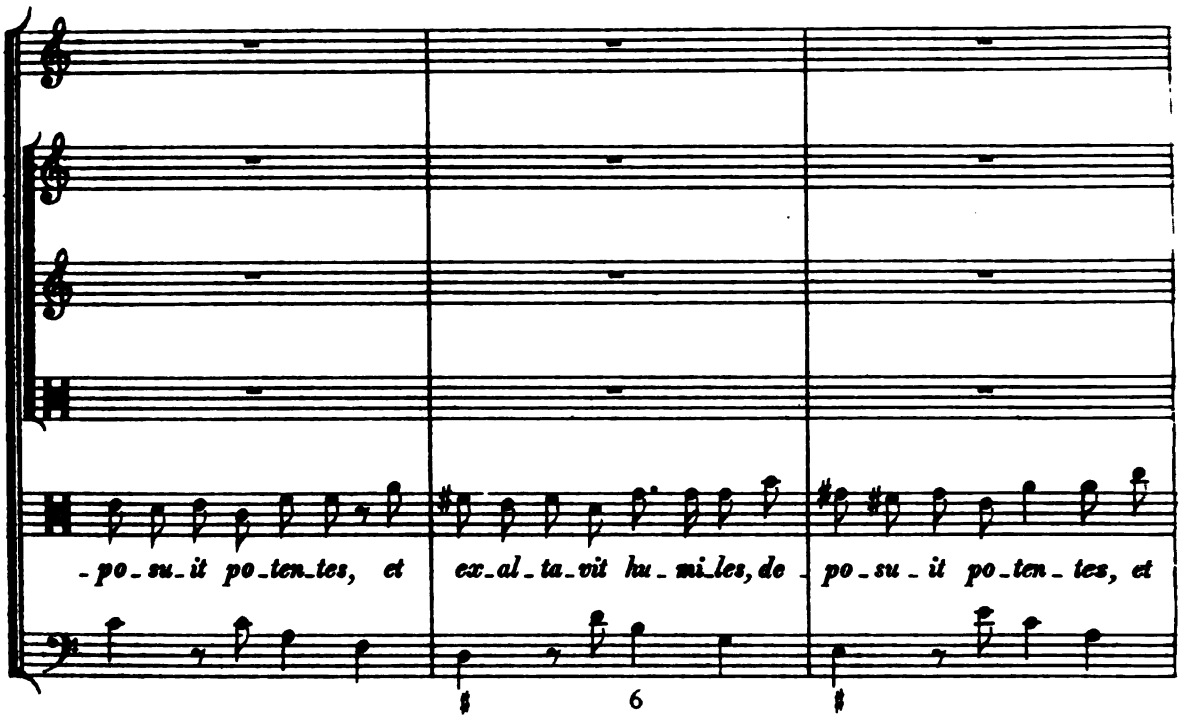


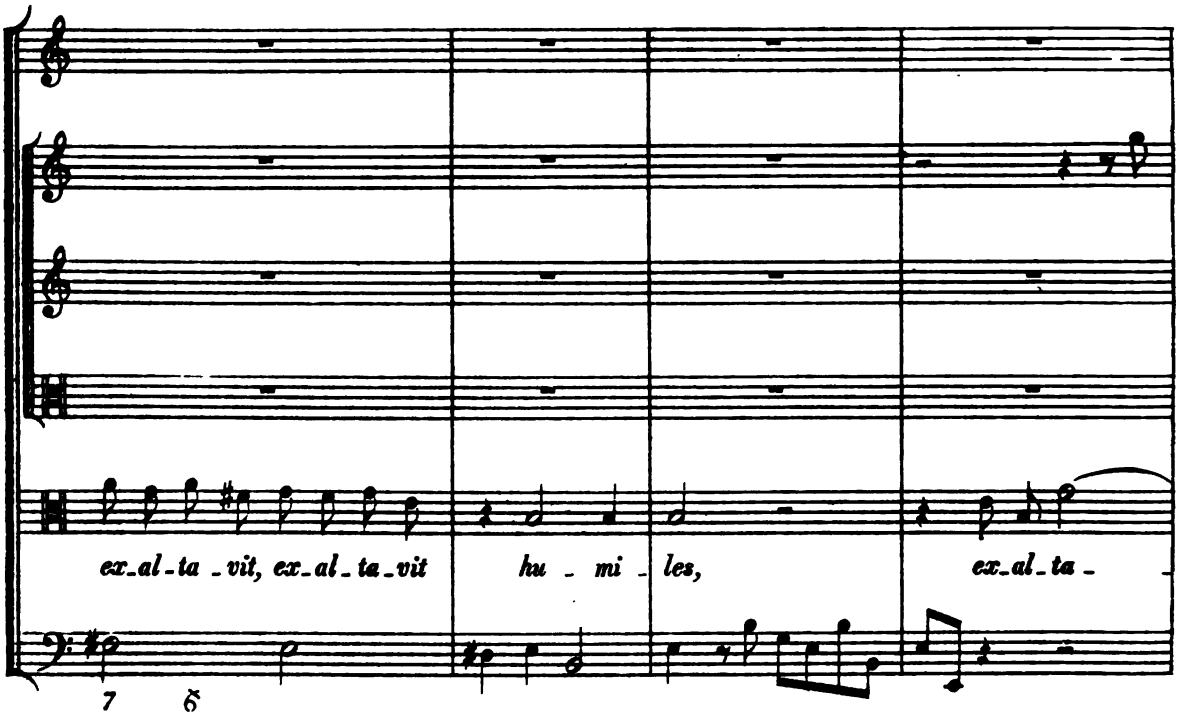




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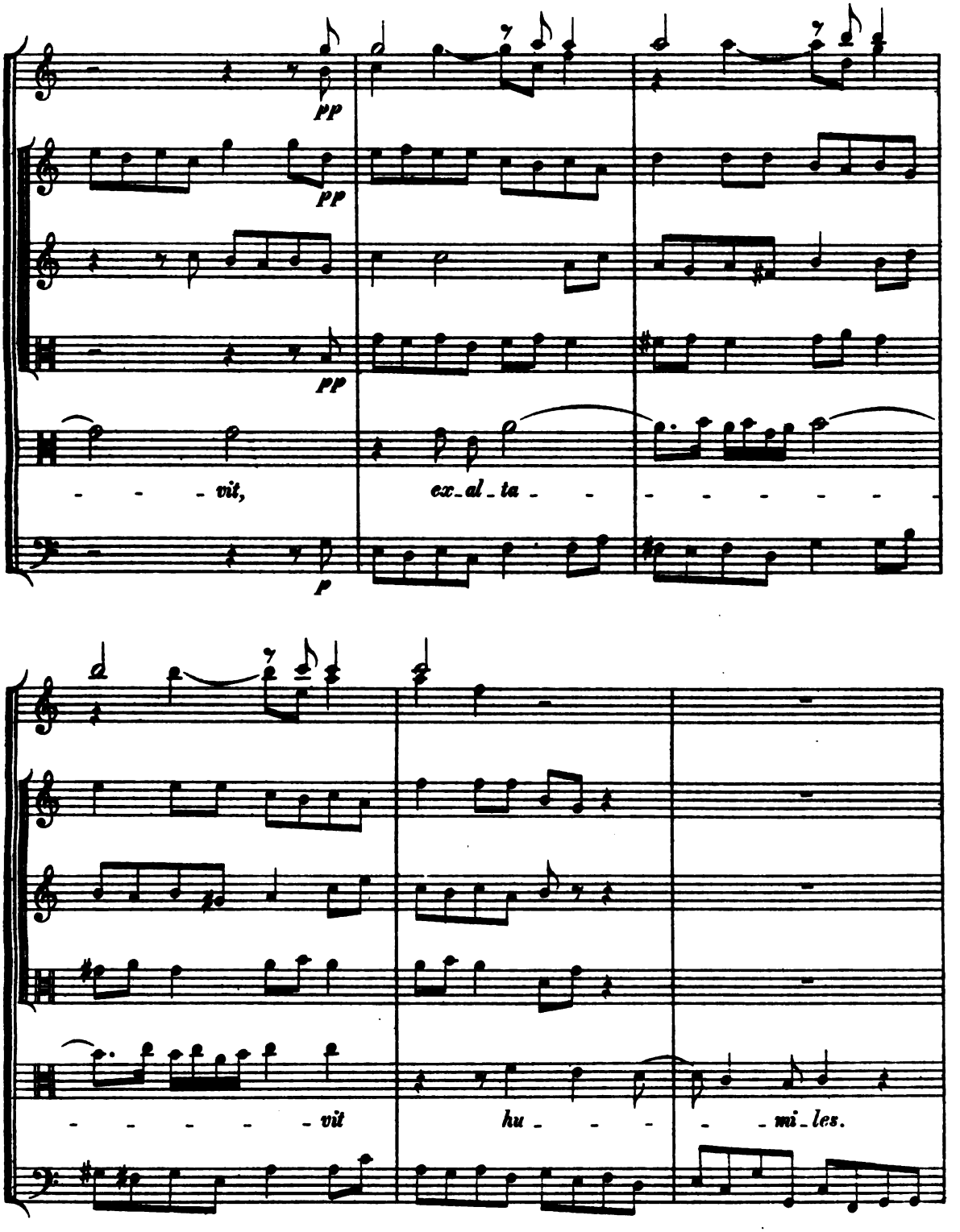


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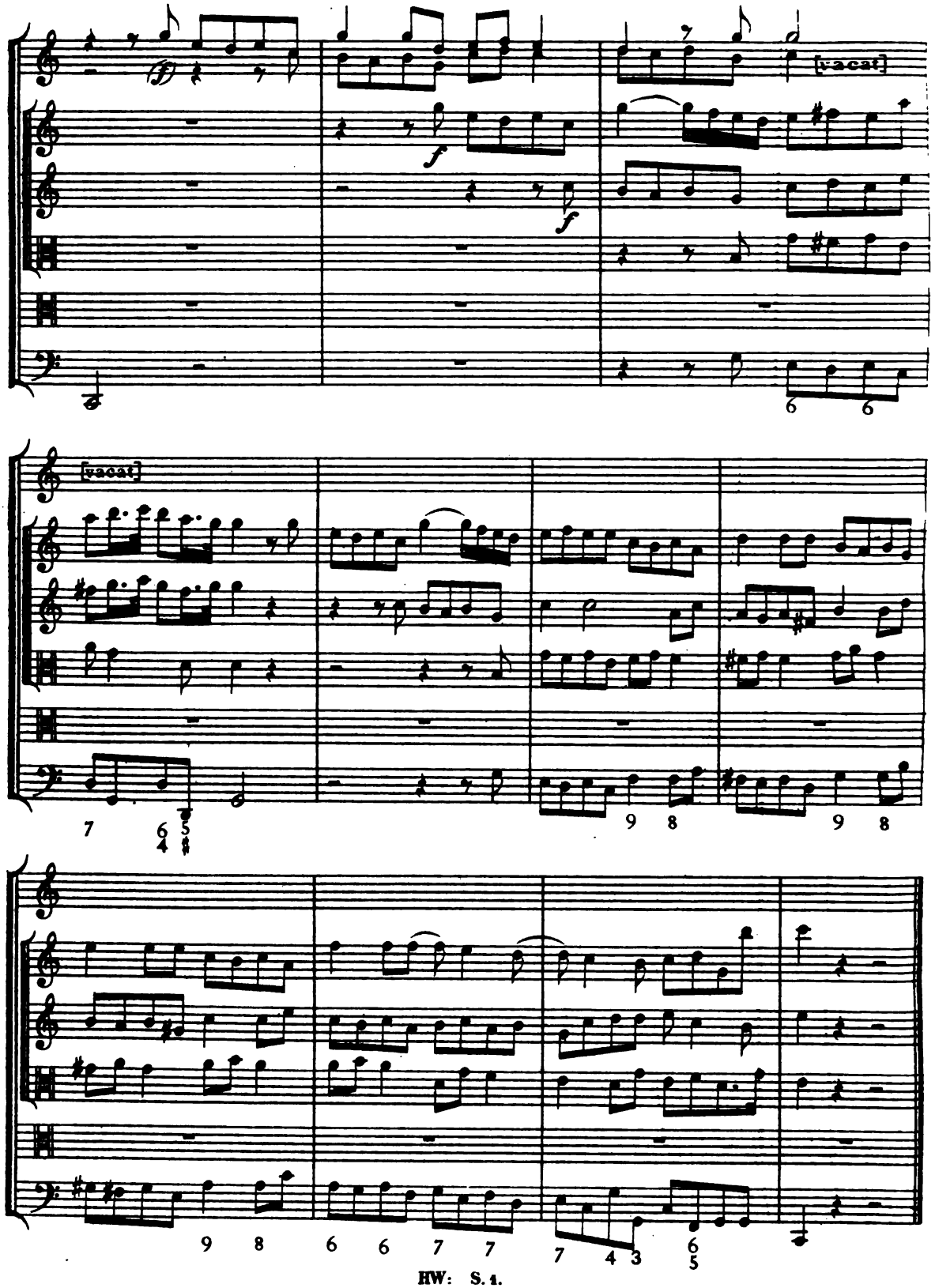


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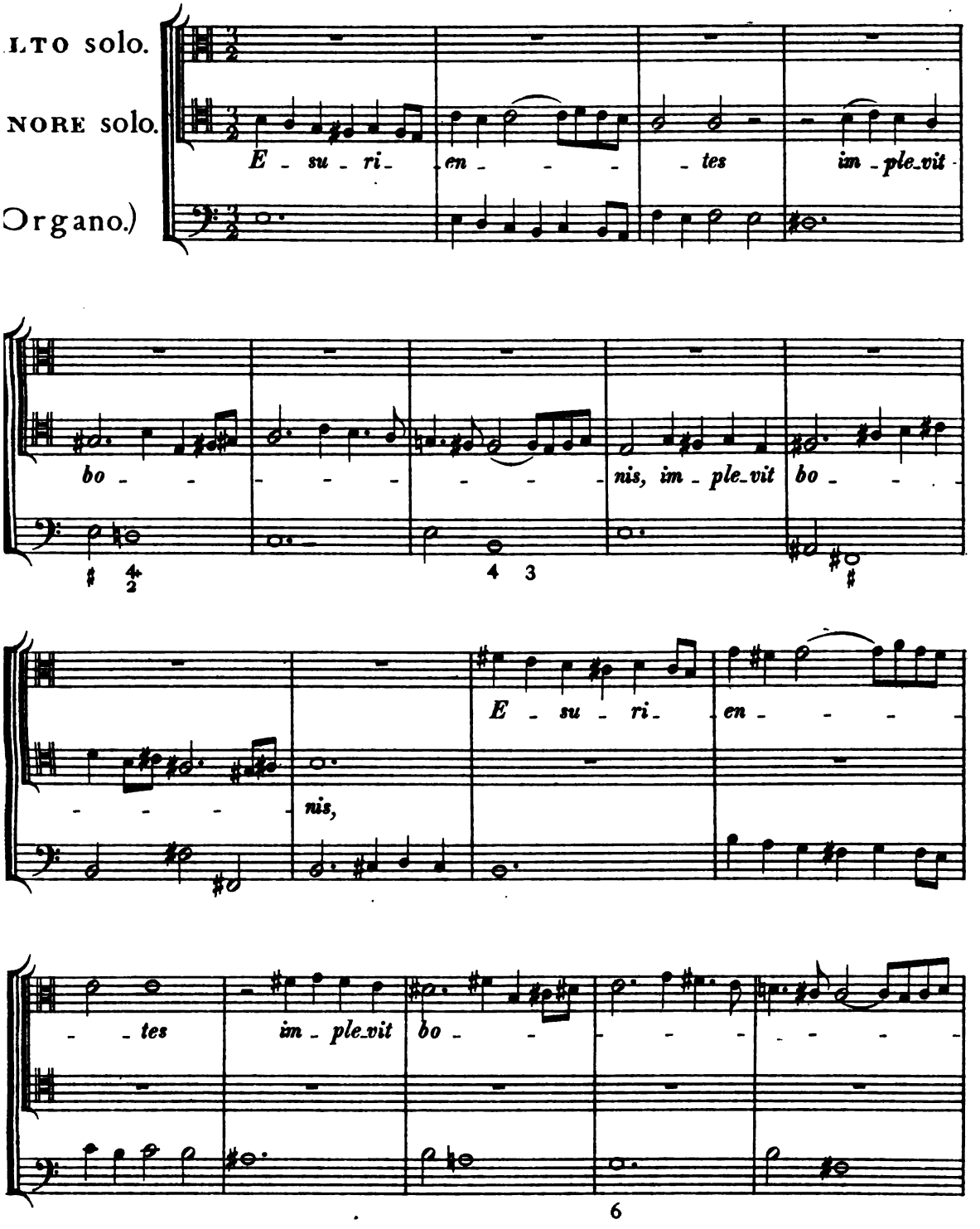






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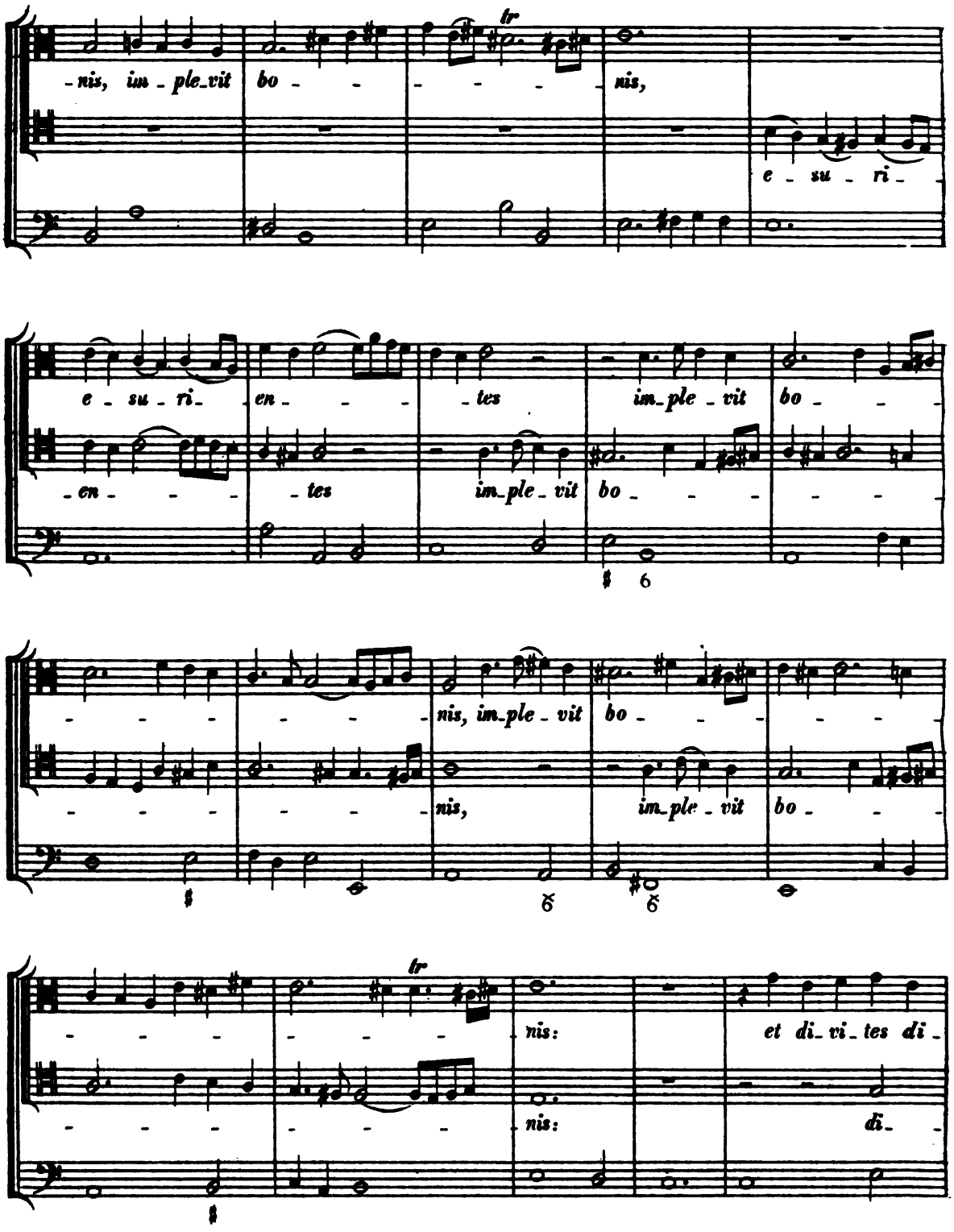


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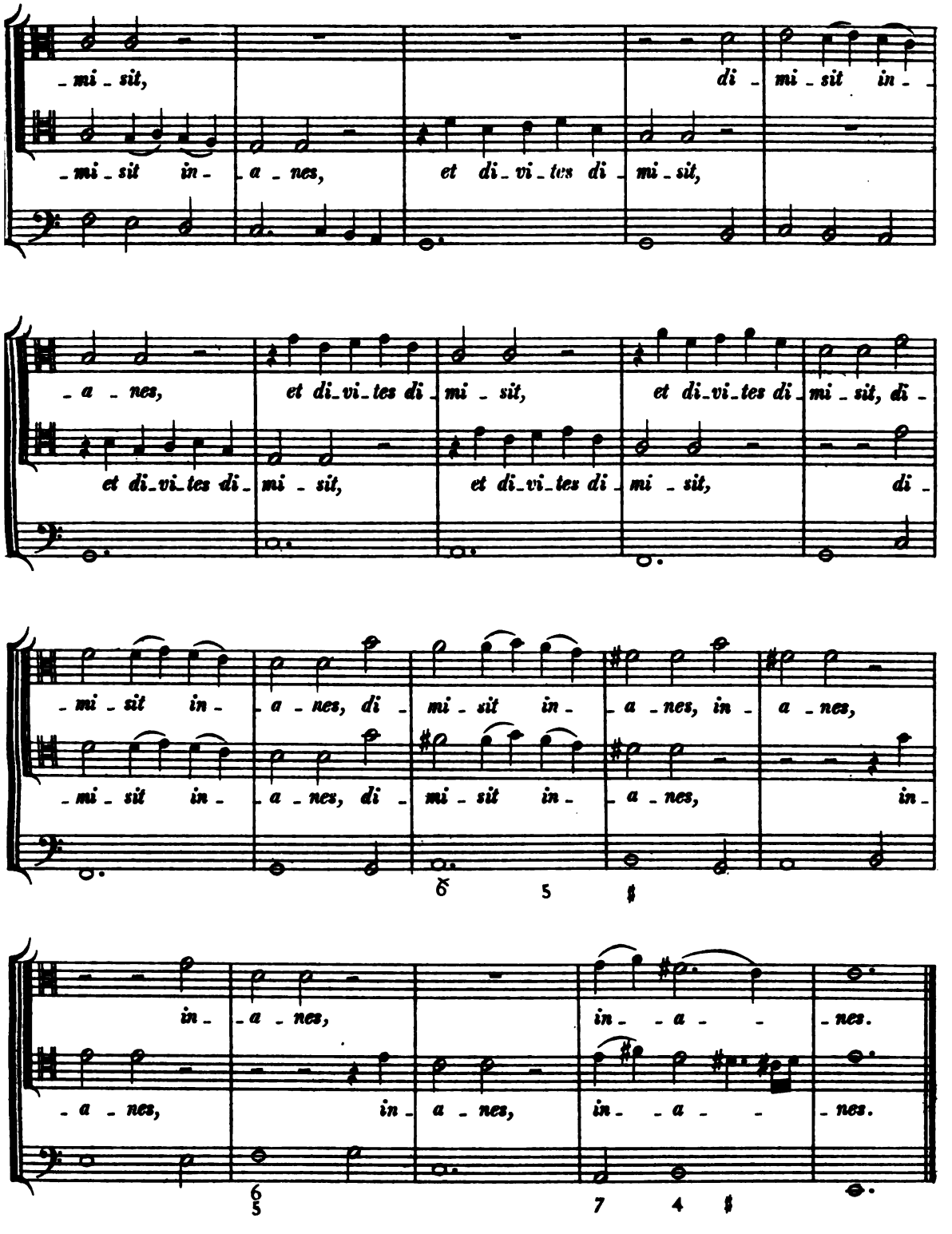


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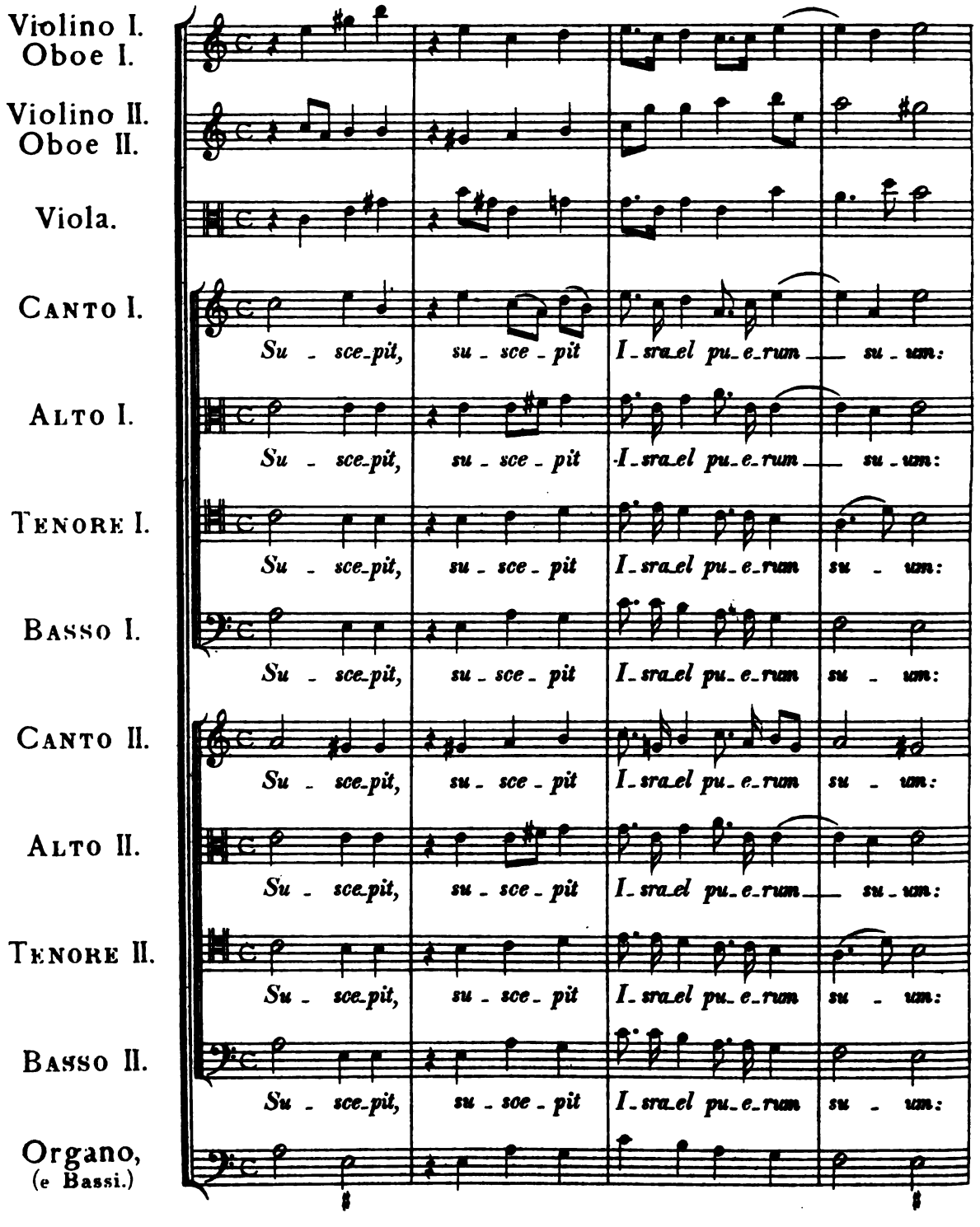




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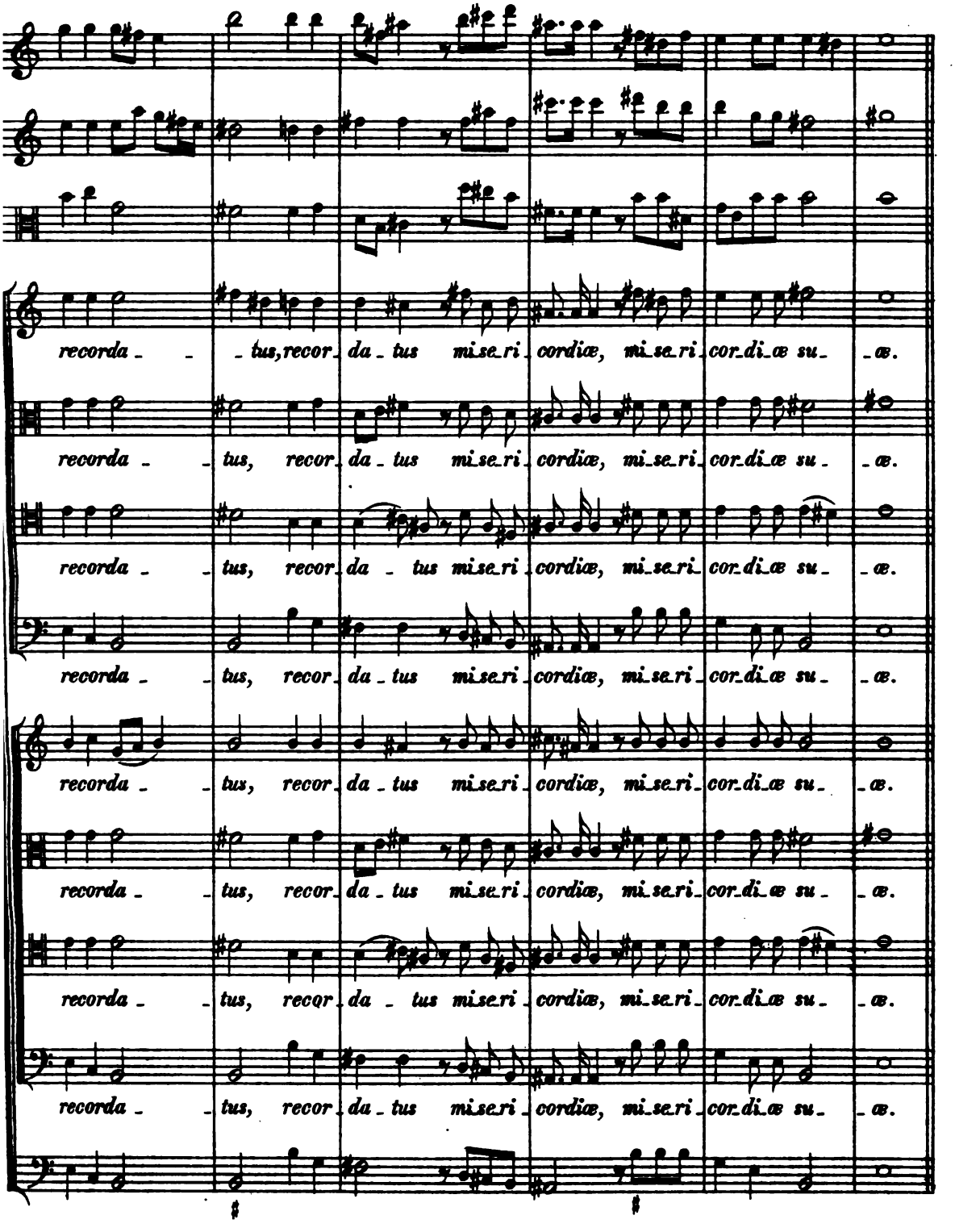




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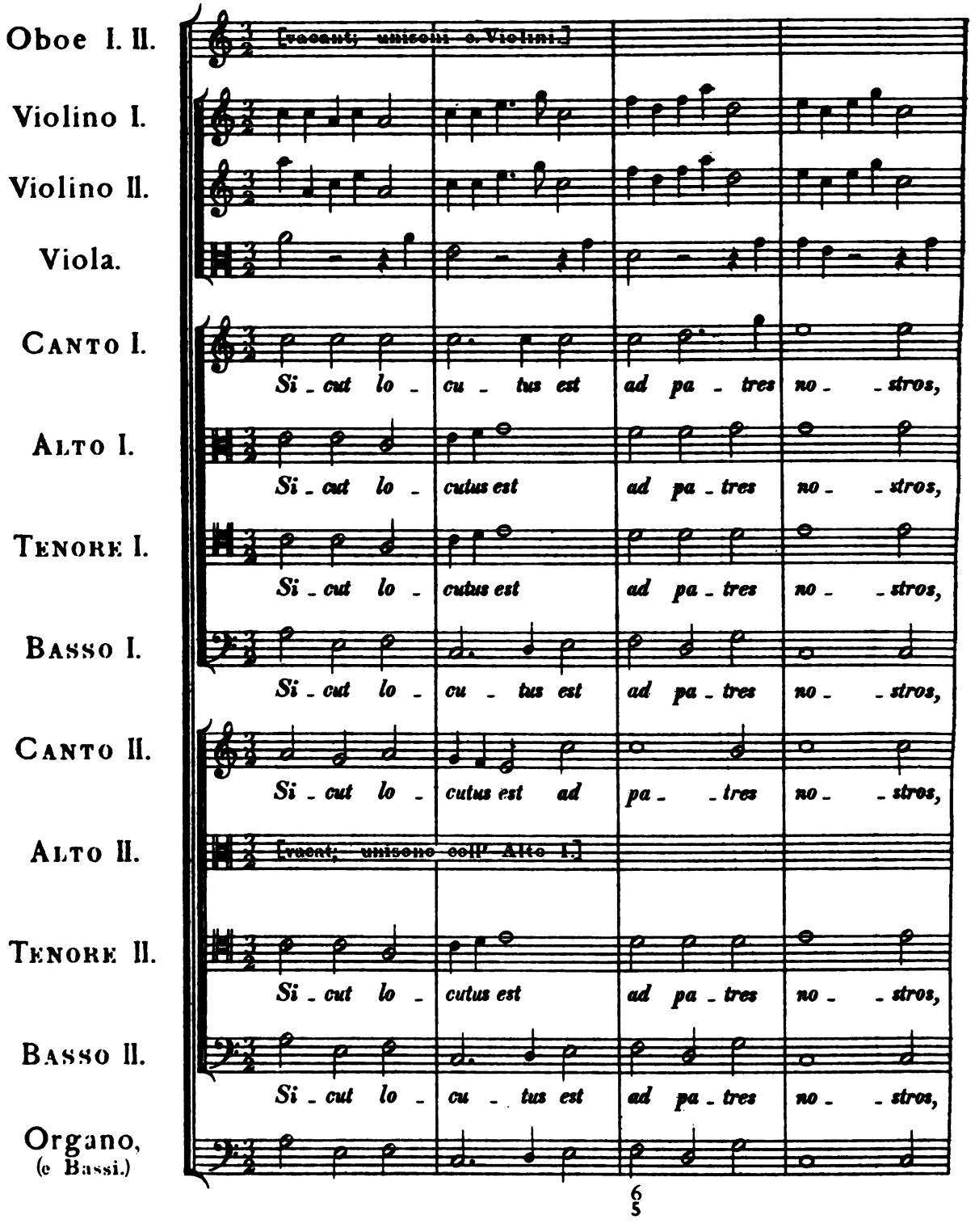




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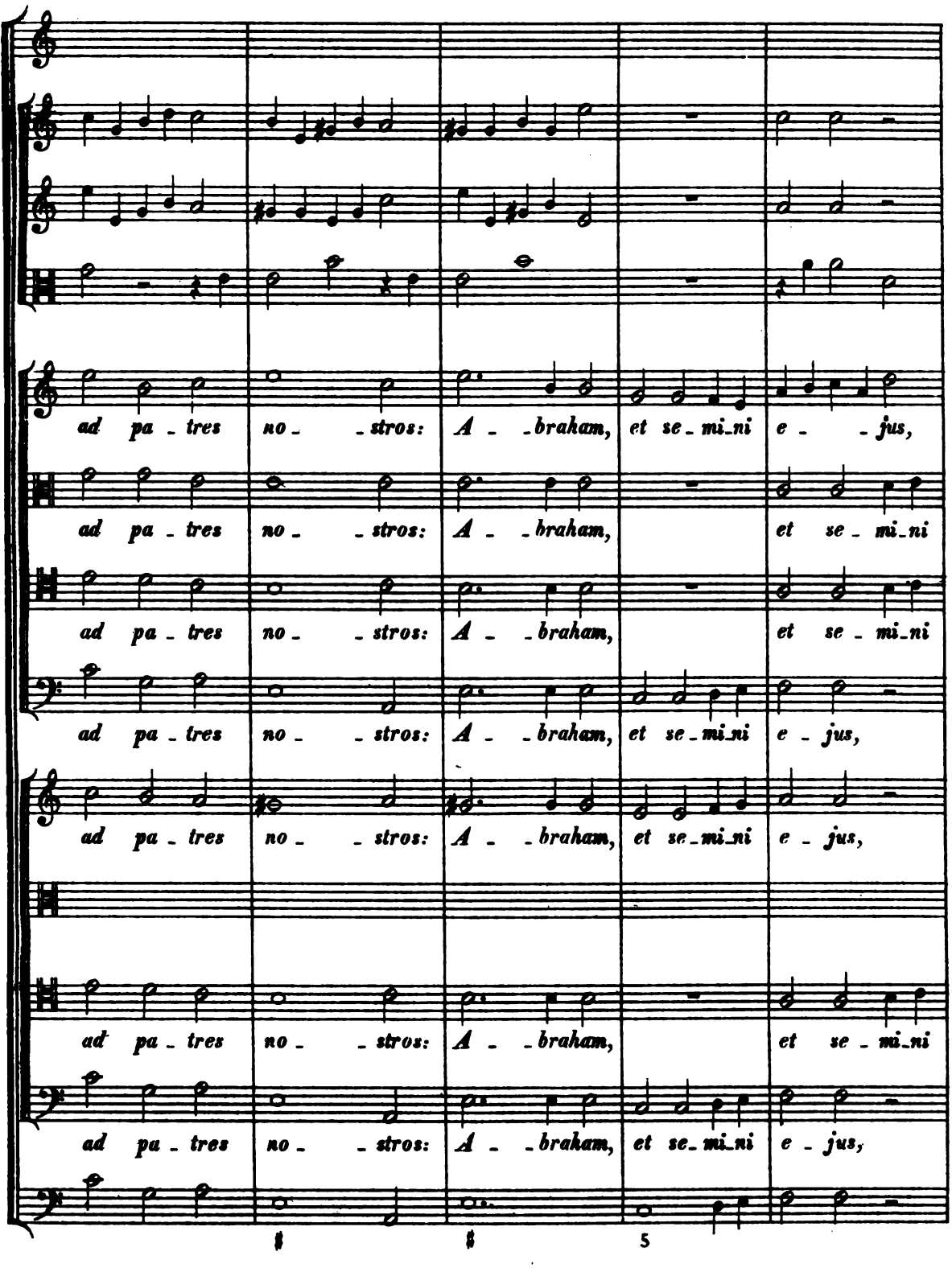




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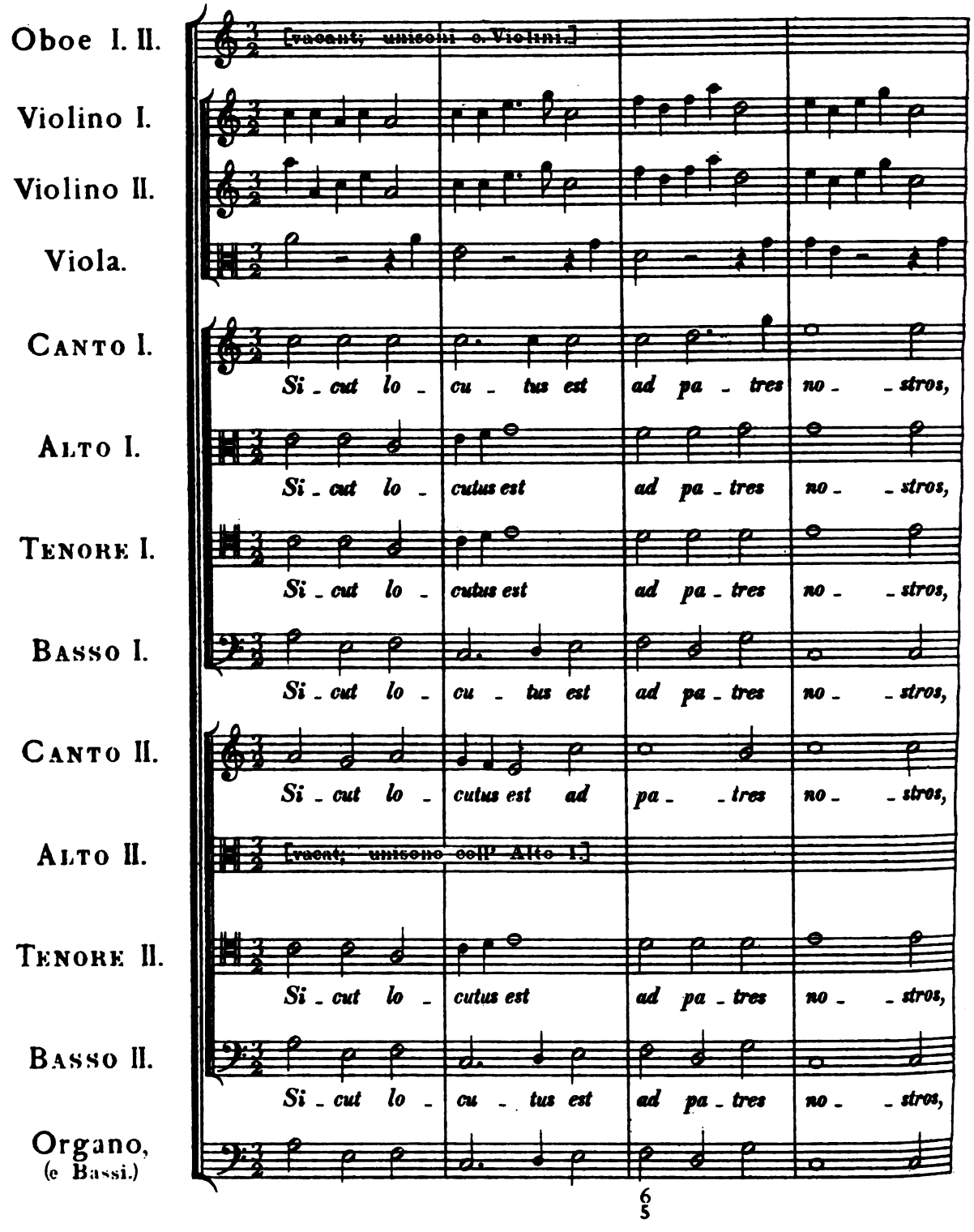




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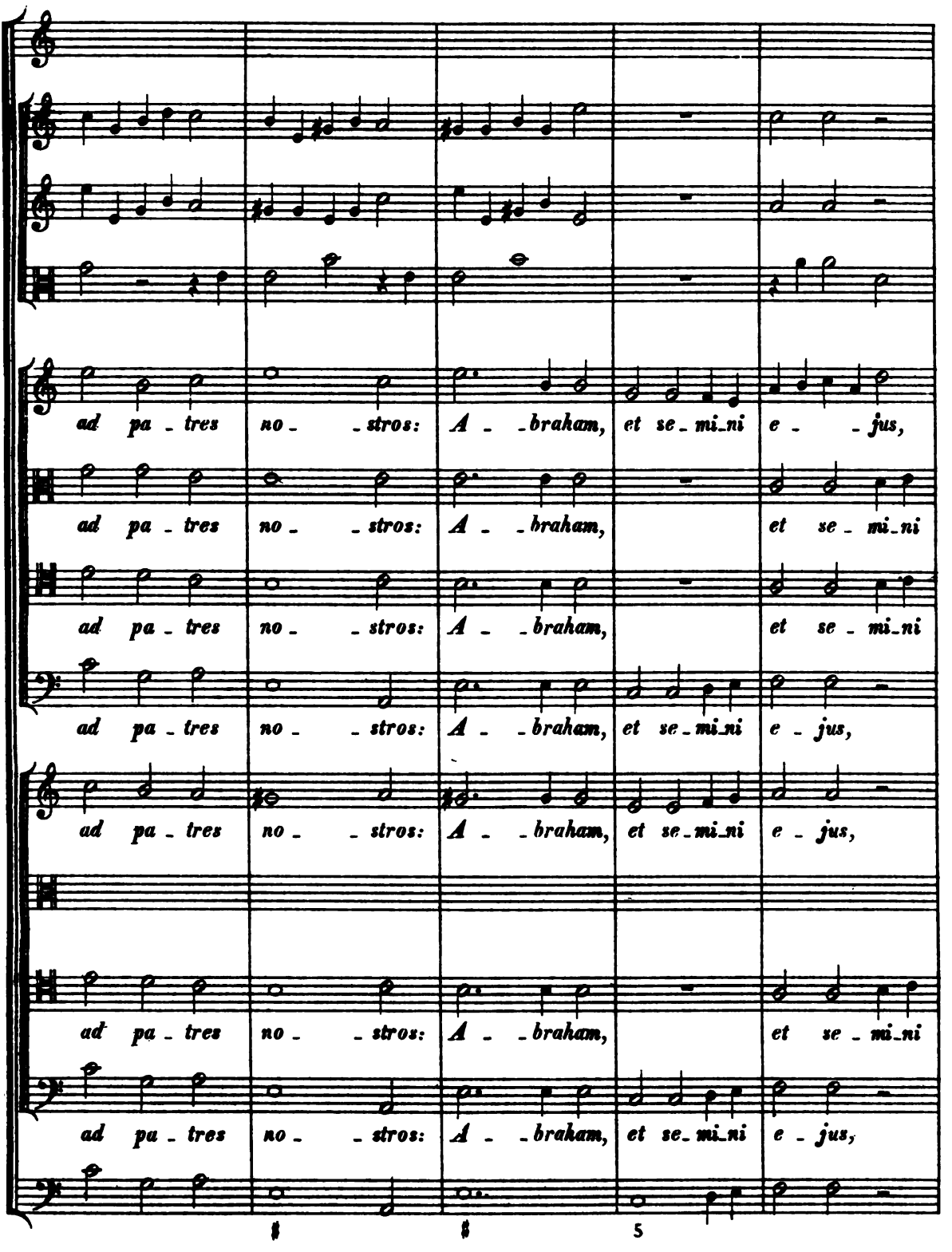




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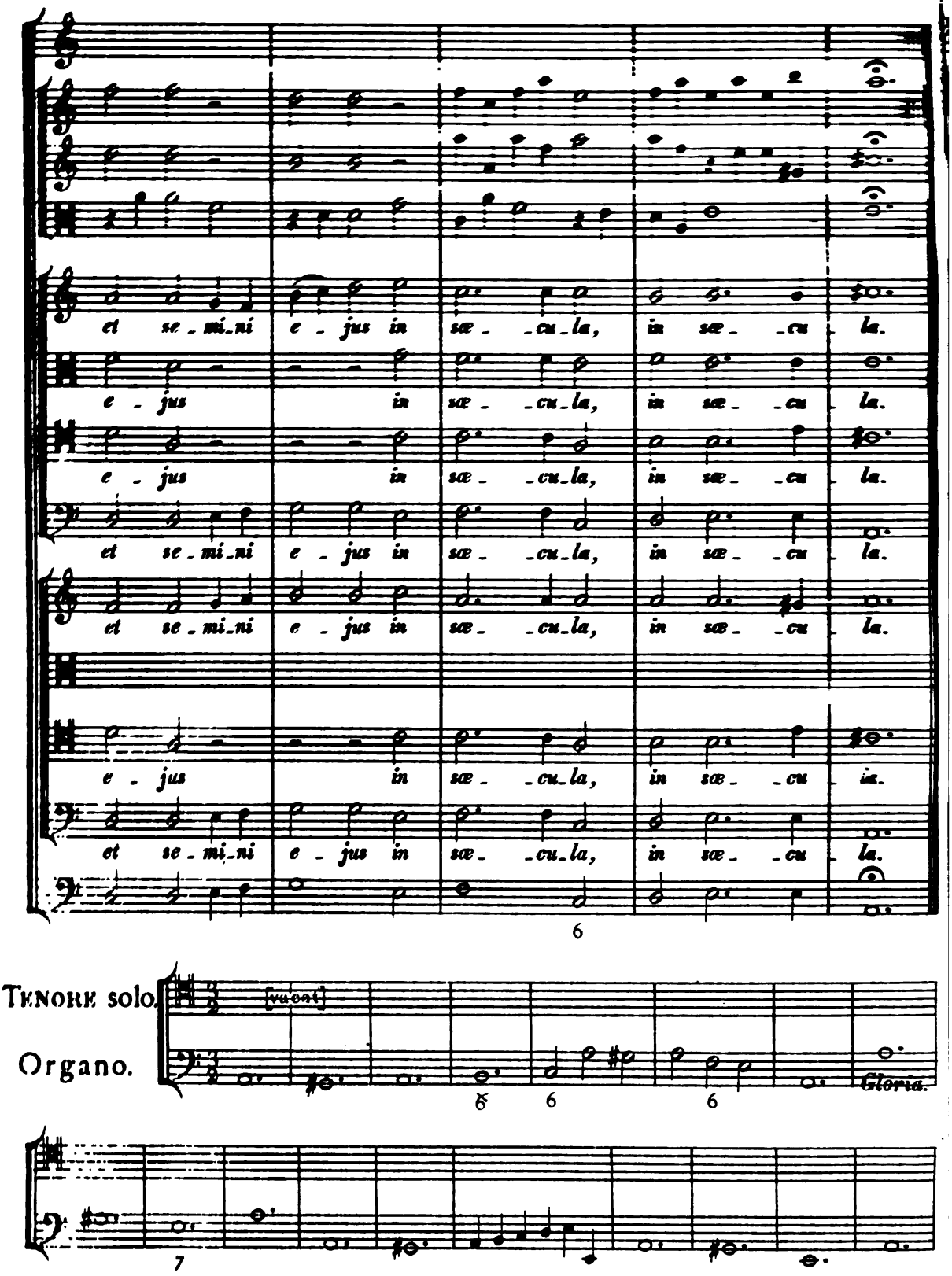




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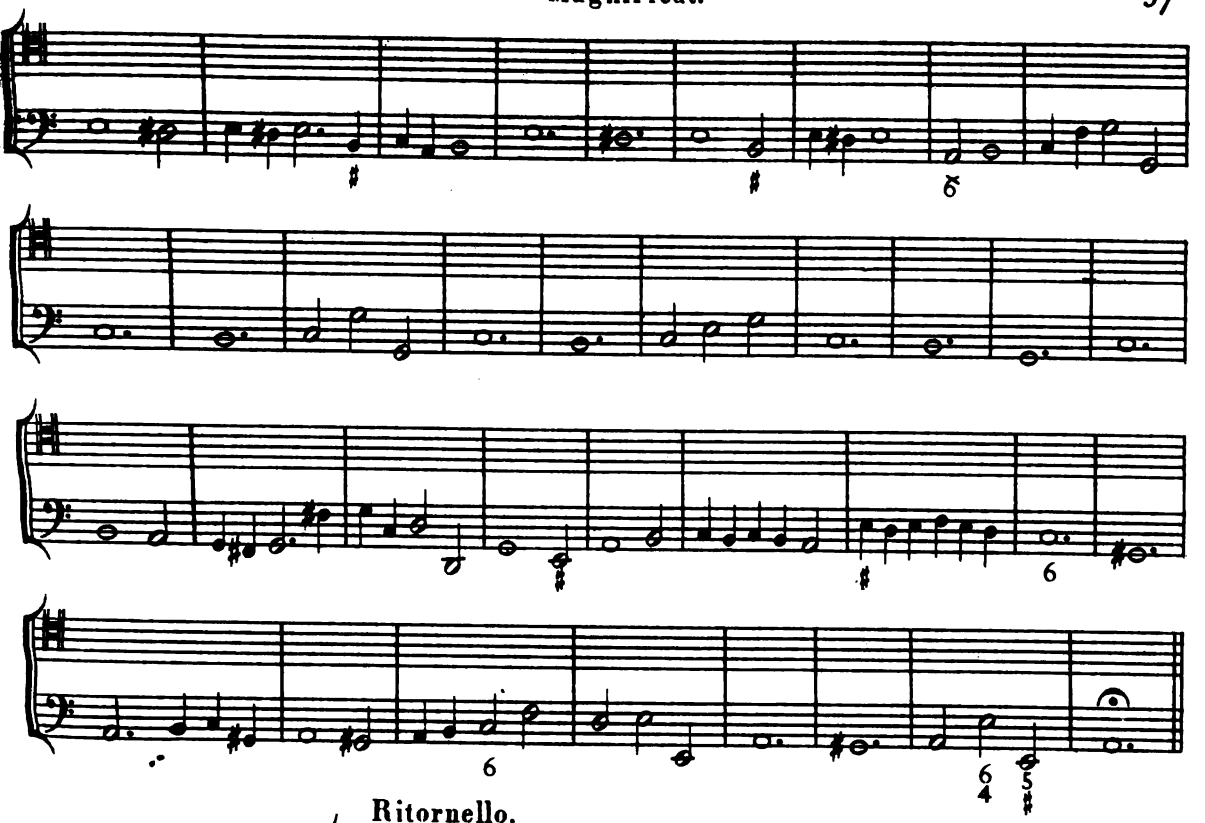

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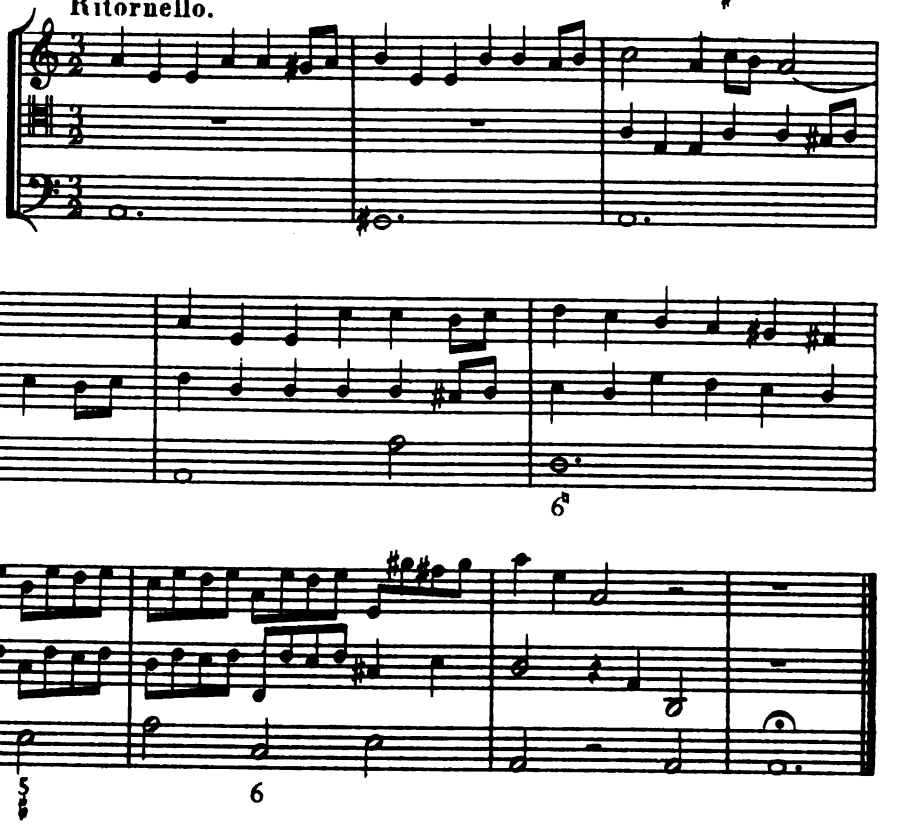



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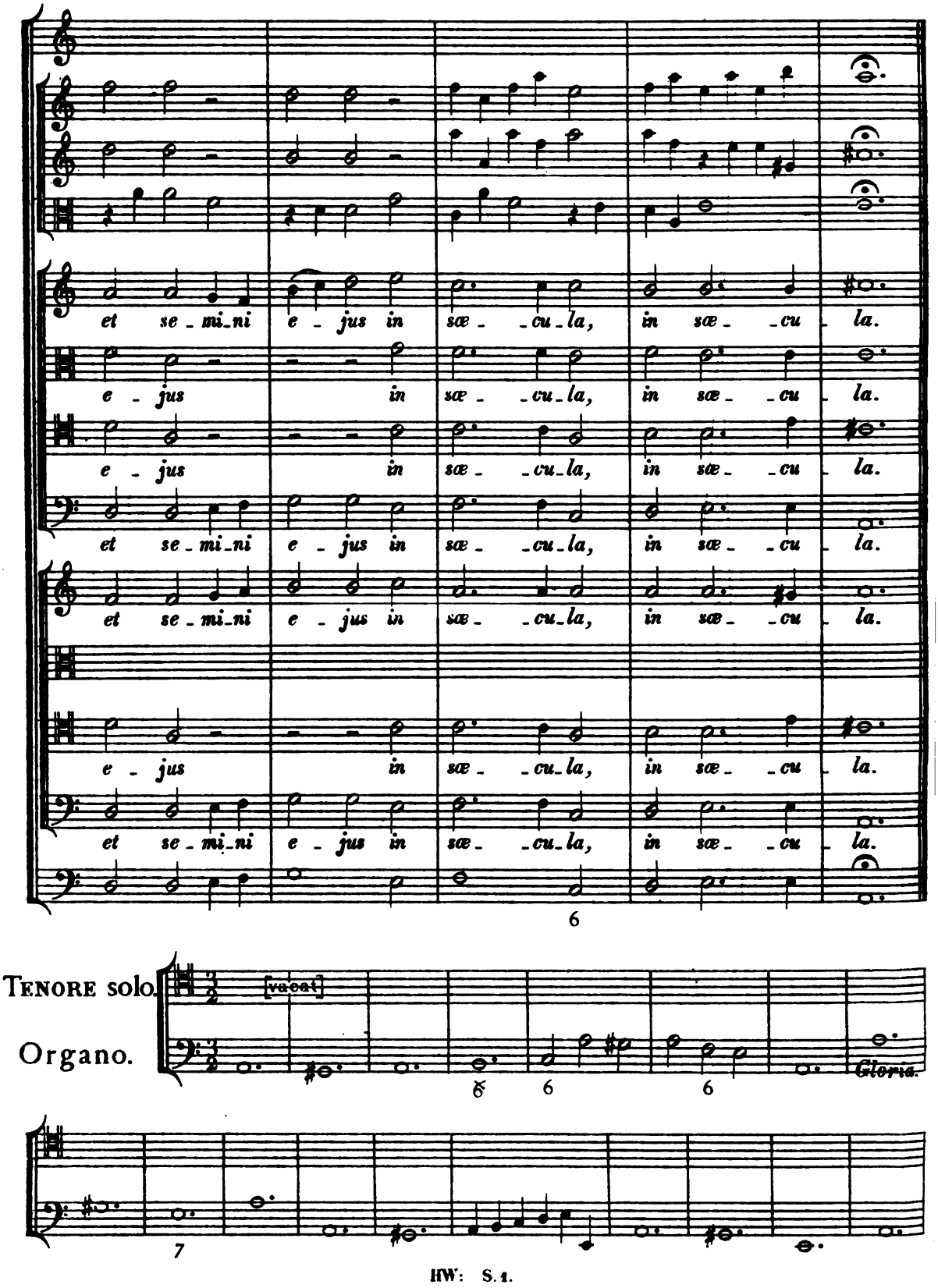




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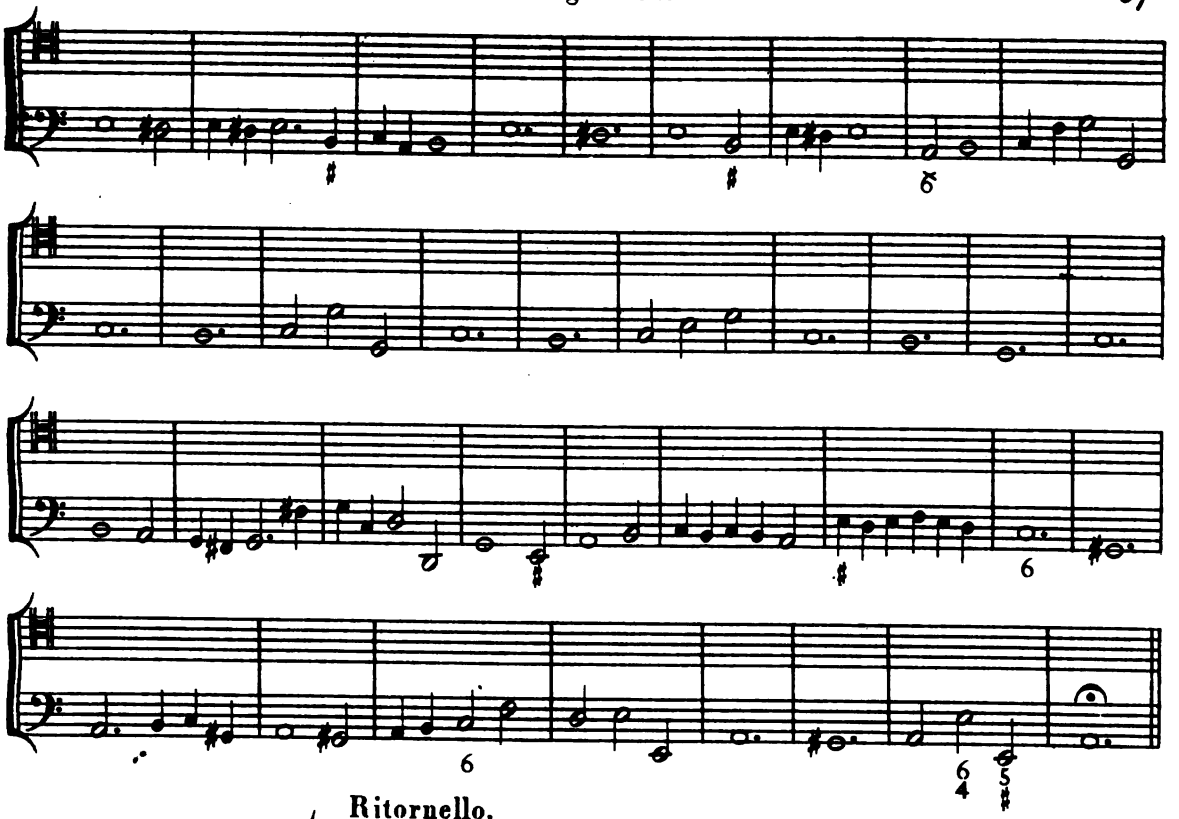

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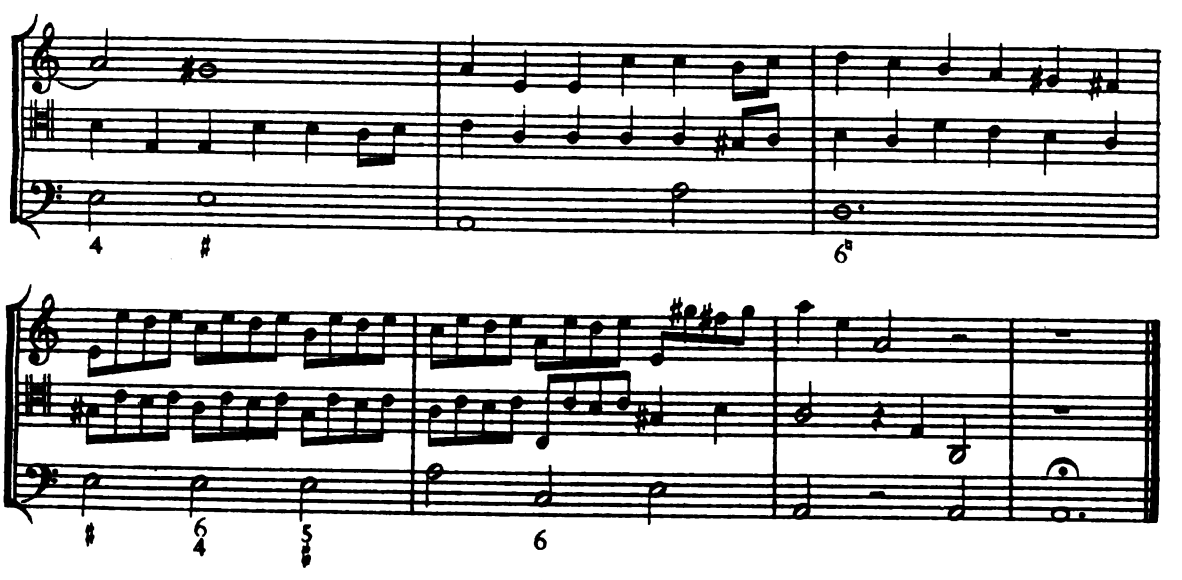



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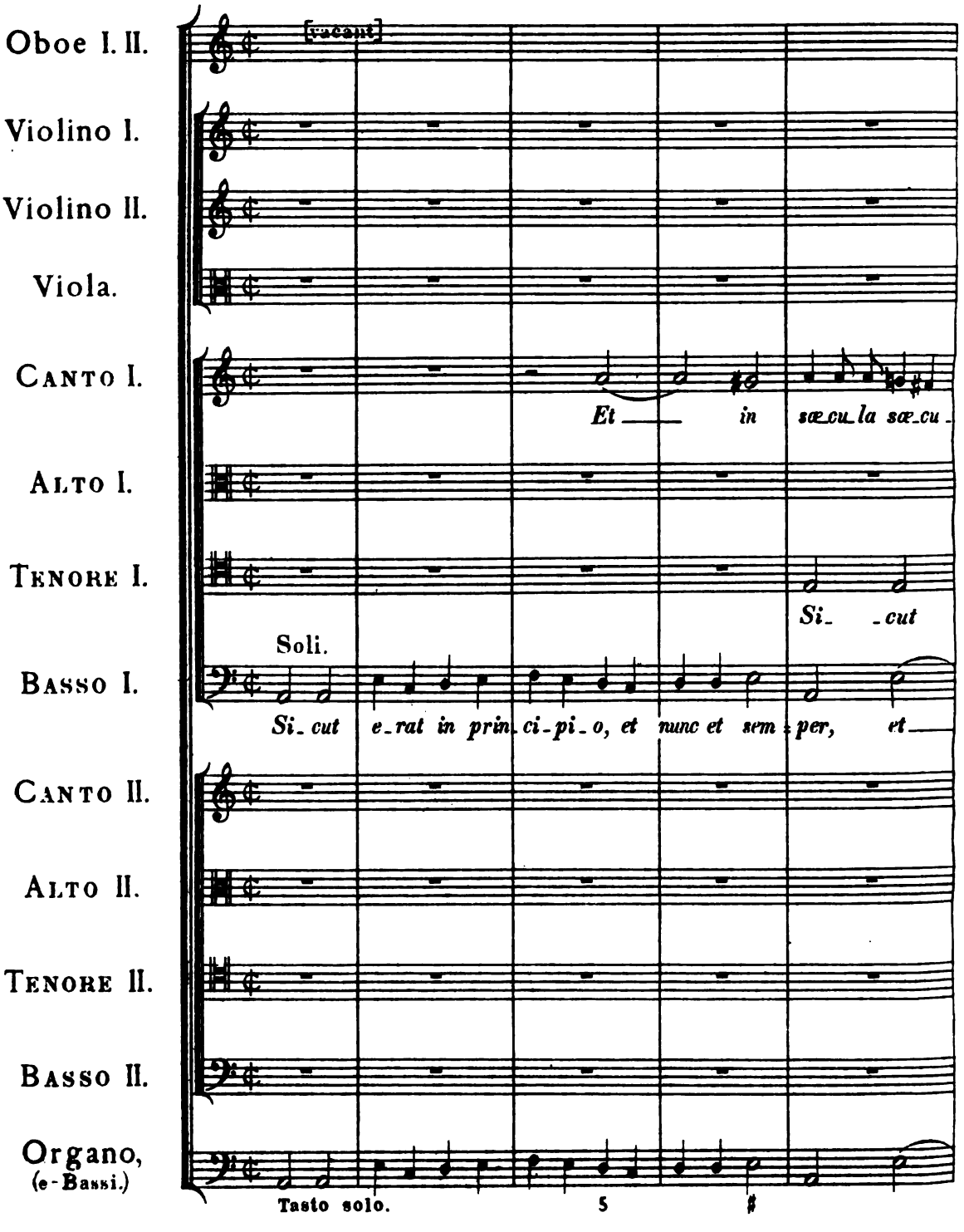




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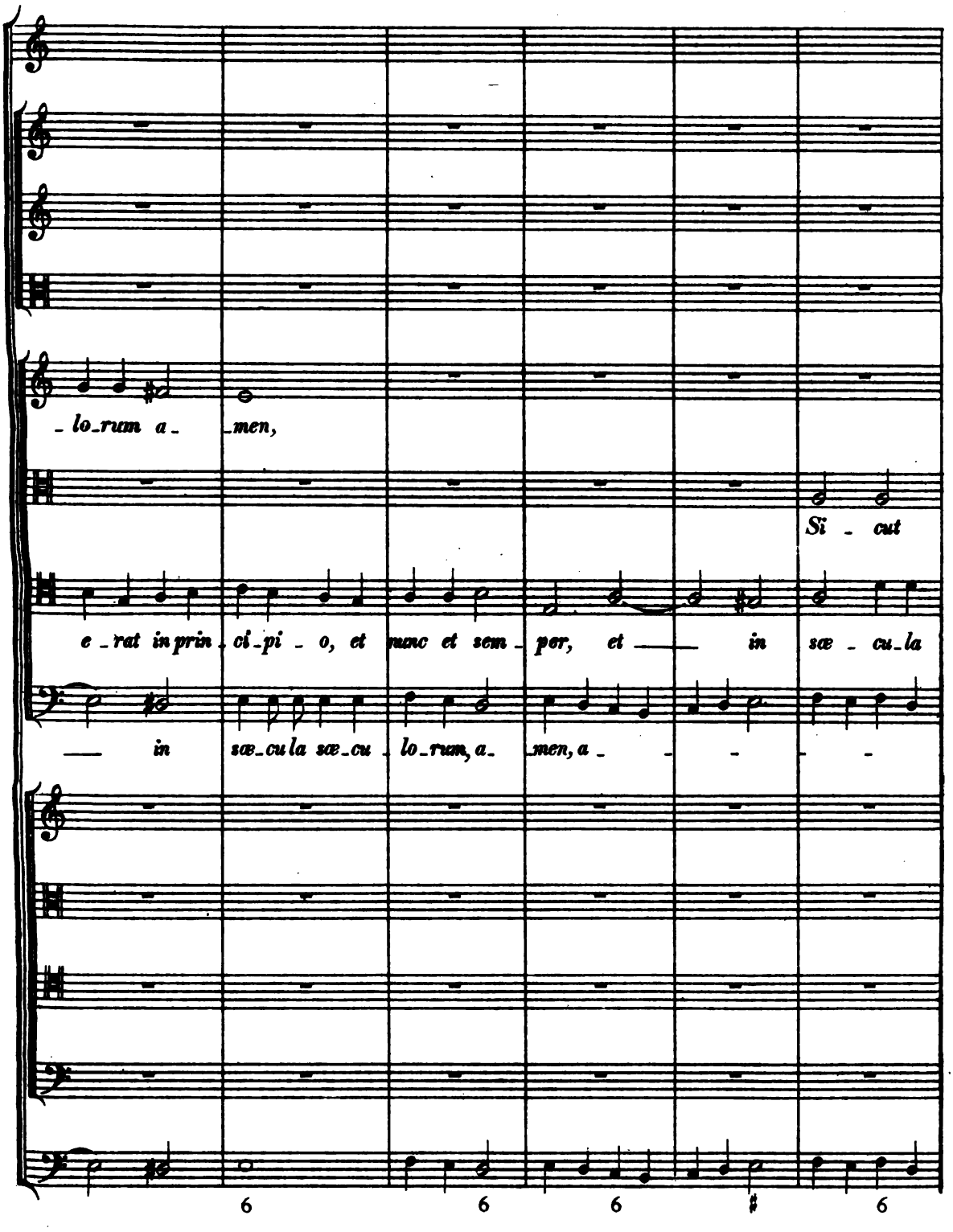




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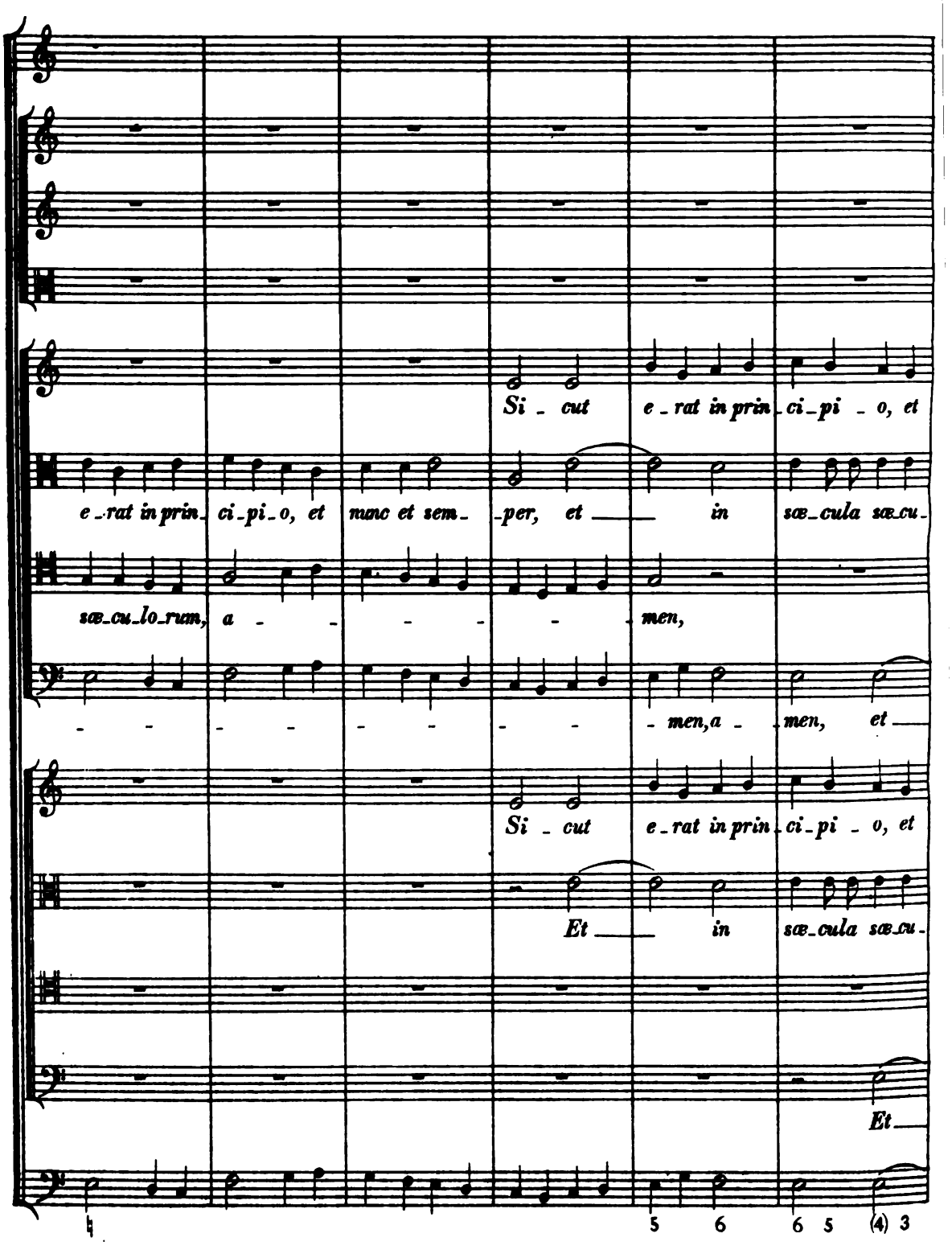




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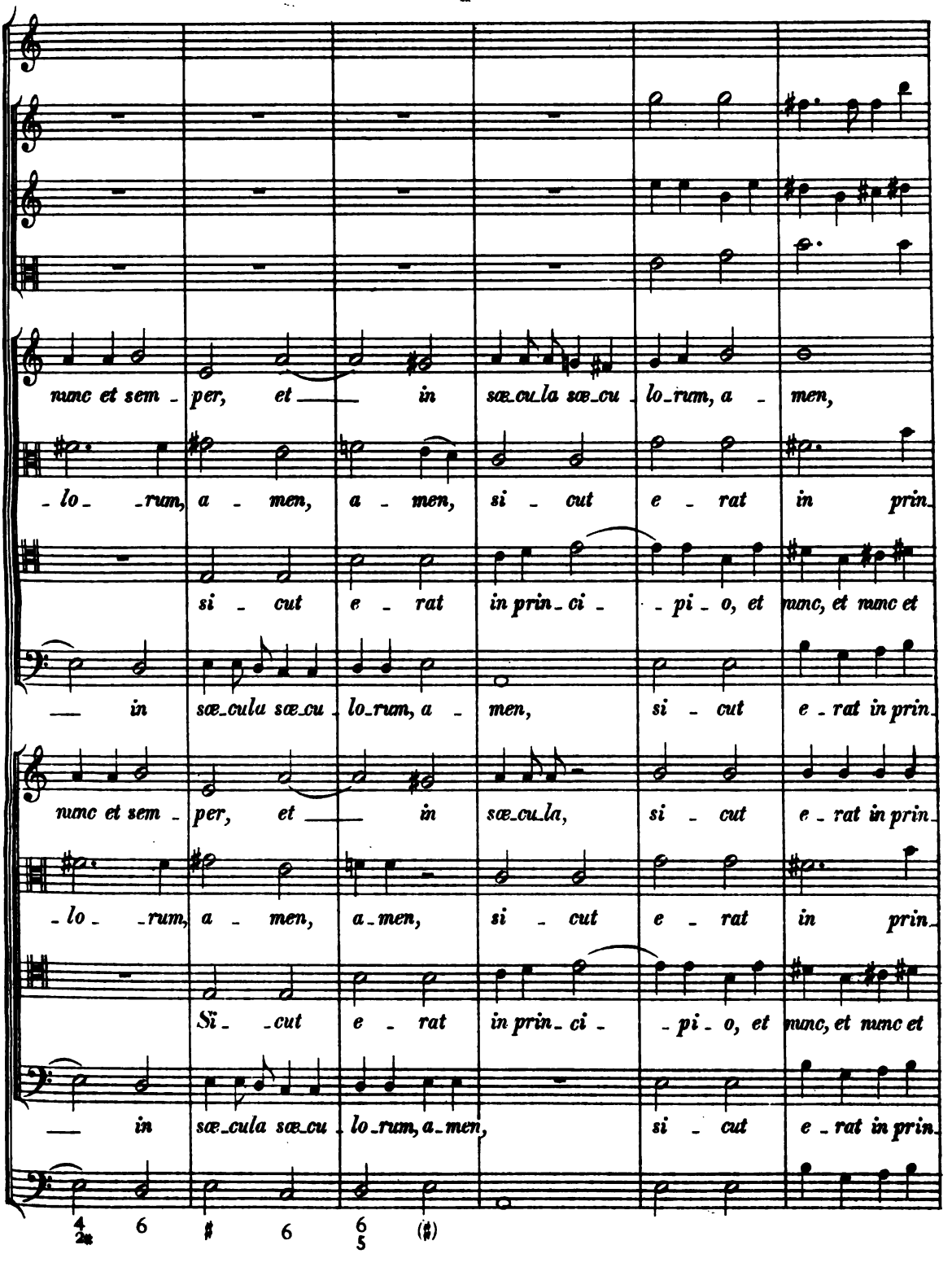




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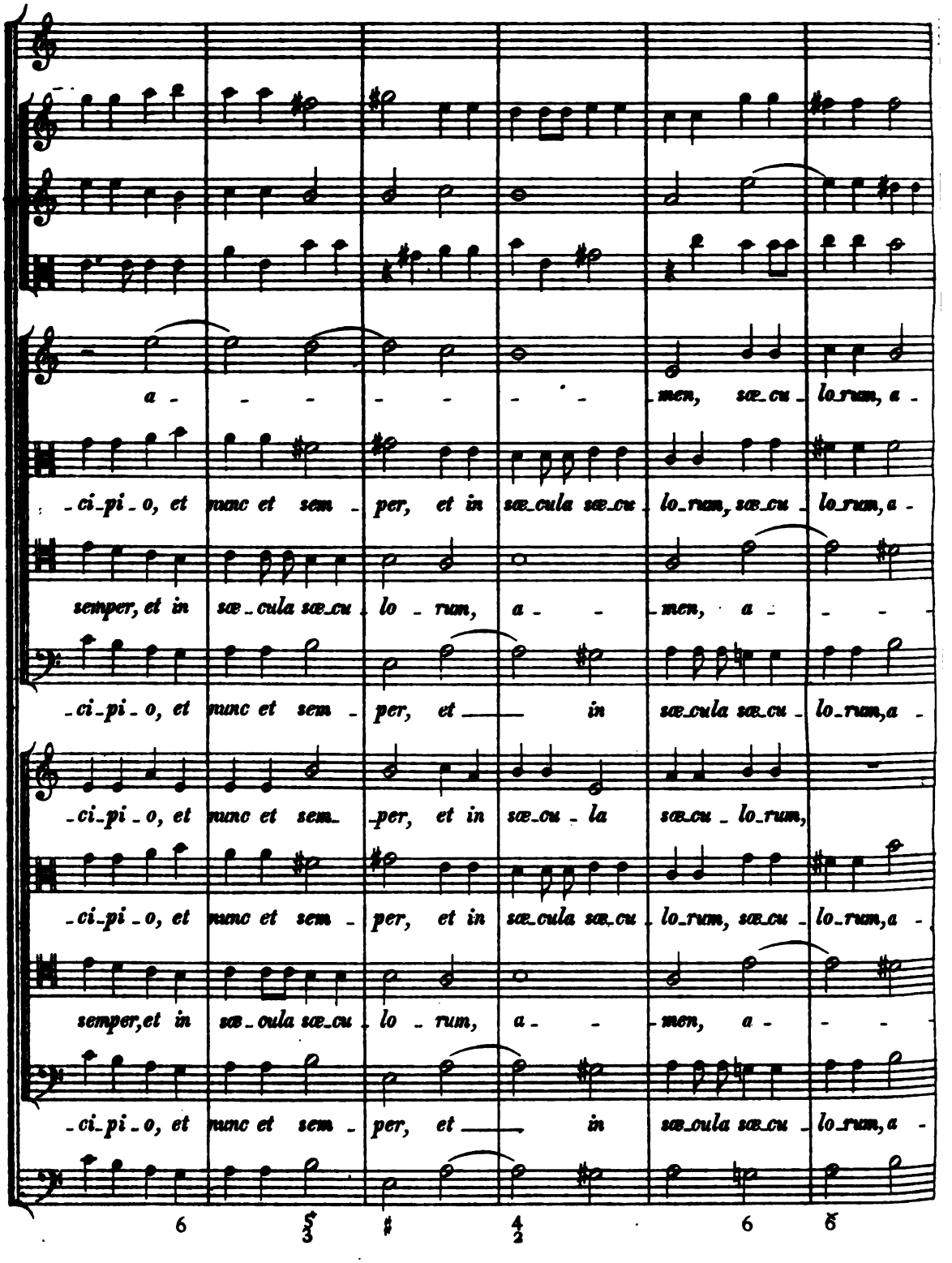


HW: S. a.

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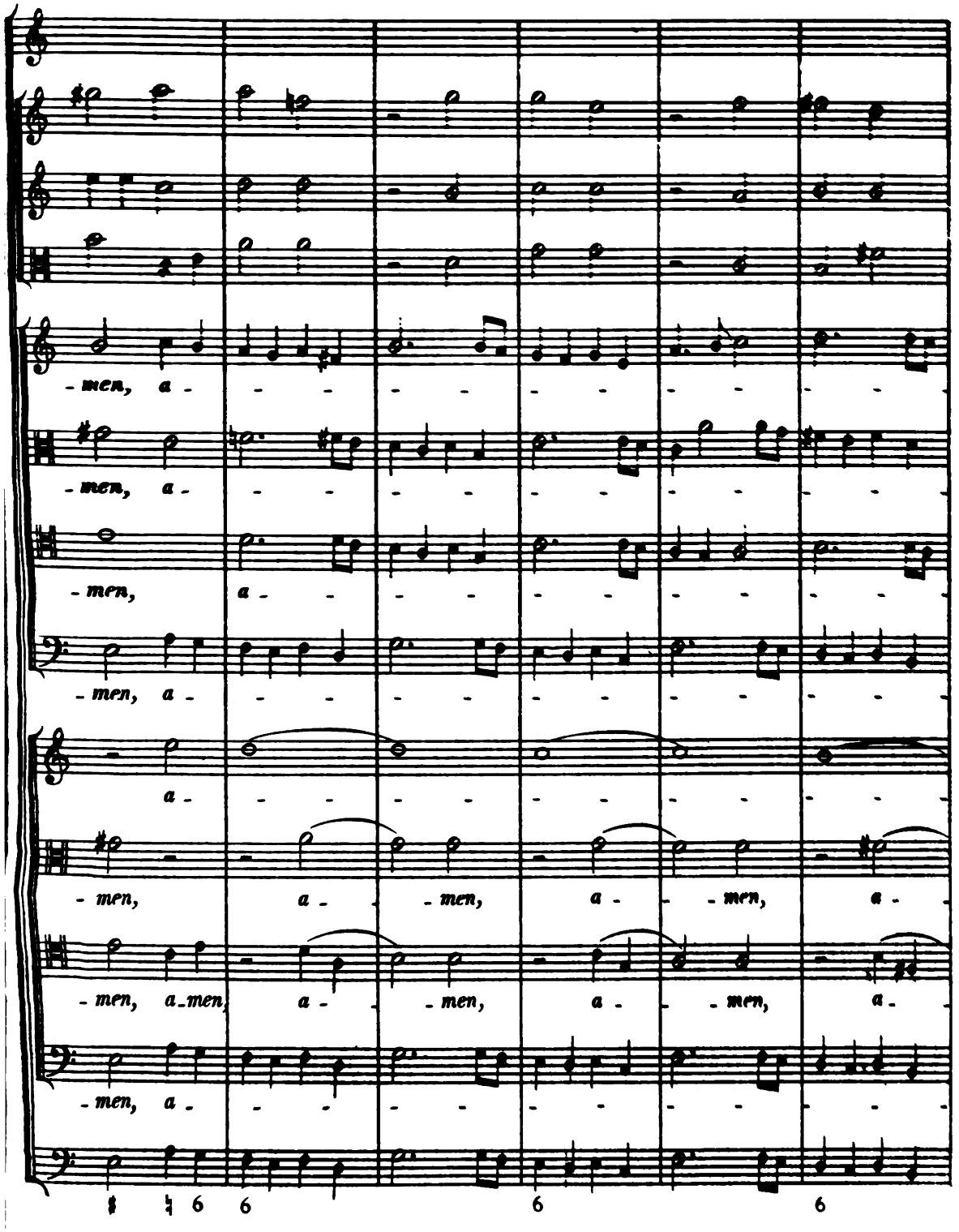




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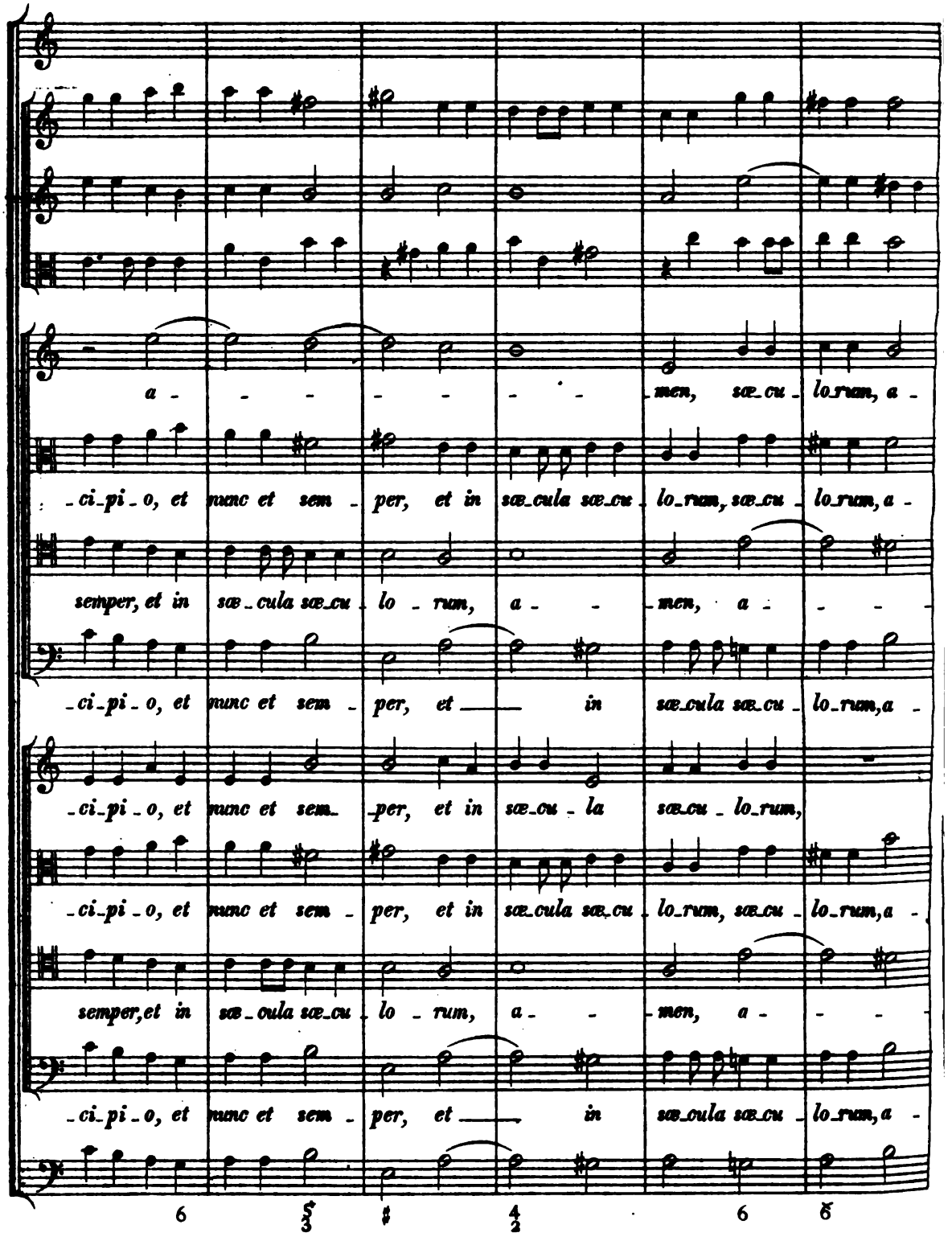


HW: S. 1.

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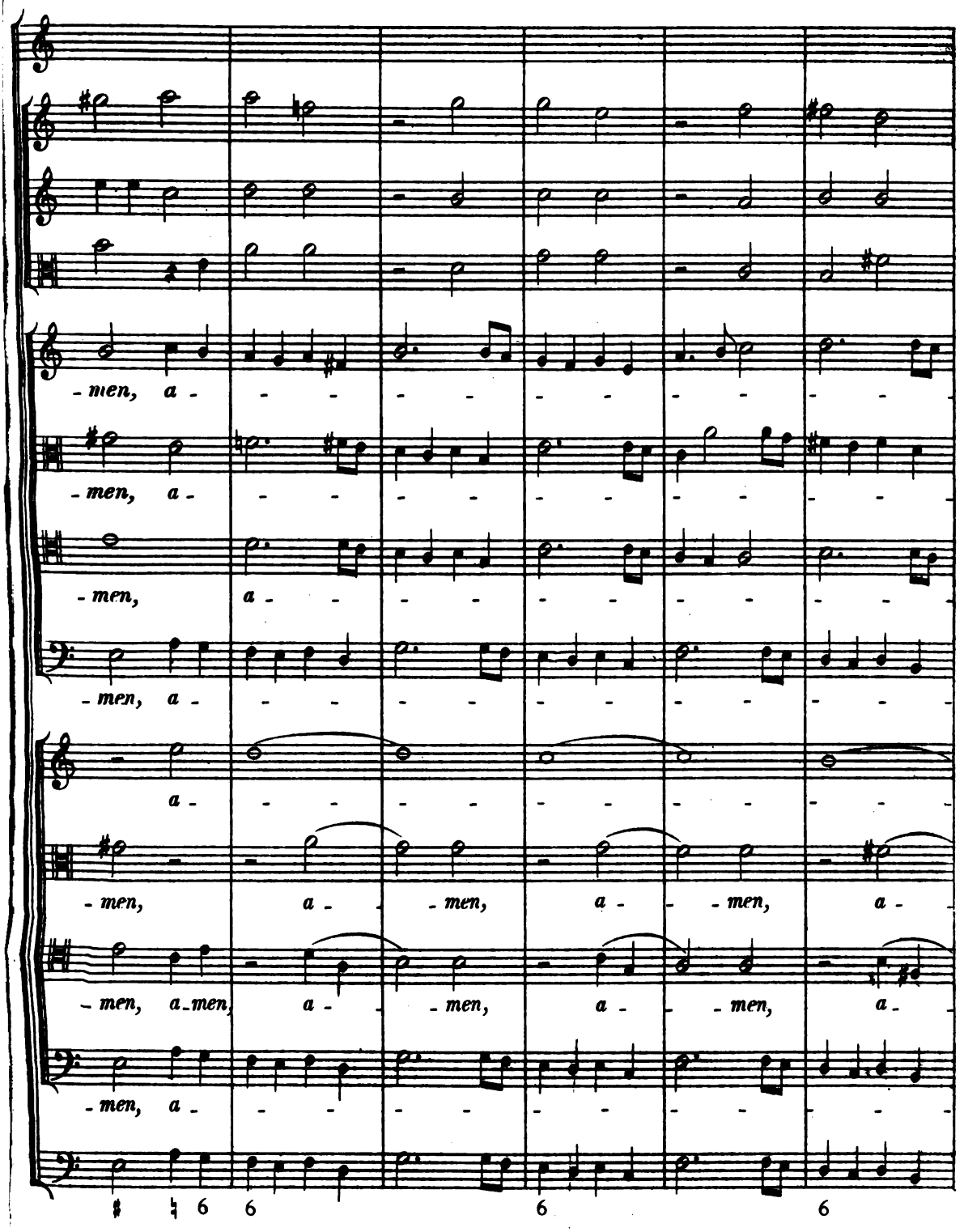




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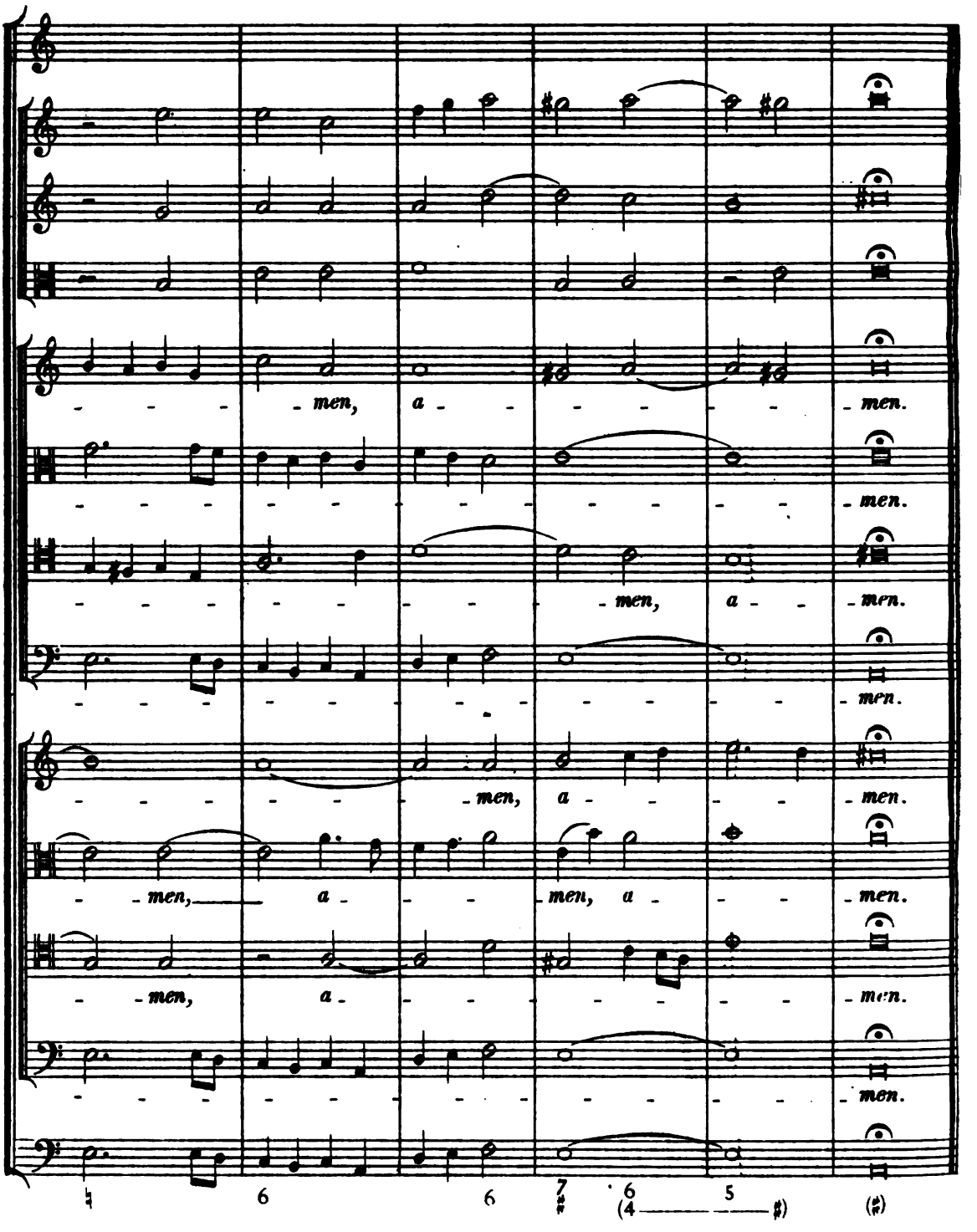


FINIS.

HW: S. 1.

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